THE AUSTRALASIAN PHOTO-REVIEW

THE AUSTRALASIAN PHOTO-REVIEW

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OCTOBER

THE AUSTRALASIAN PHOTO-REVIEW

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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs". Accuracy with regard to spellings and initials is essential.

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

Members really enjoyed the night outing in the city on August 16. Sydney store windows were gay with their spring showings and we found plenty of enchanting shots to work on. Everyone voted it a successful outing which should be repeated.

Our monthly competition was held on August 21 and was judged most ably by Mr. C. Noble, of the Camera Club of Sydney. We are always pleased to hear Mr. Noble's helpful comments and kindly criticisms. The awards were: *Advanced*: 1, J. Phillips; 2, H. N. Jones; 3, C. H. Clarke. *Intermediate*: 1, A. Haig; 2, K. Nelson; 3, N. Bennett. *Beginners*: 1, M. Hollier; 2, H. Roolardt; 3, G. Williams.

Dr. A. E. F. Chaffer, A.P.S.A., judged the prints from the Studio Night. Our models from the Ballet School were present and enjoyed the criticism and comments. First place was awarded to L. Thomson. The Colour Section was judged by Mr. J. Phillips, and A. R. Eade gained first place.

The Colour Competition, held on August 28, was well attended and a record number of slides was screened. W. Dye had excellent advice to give those competing and we all enjoyed the meeting. The competition is now divided into Advanced and Intermediate Grades in Pictorial and General Sections. The placings were: *Pictorial—Advanced*: 1, A. R. Eade. *Intermediate*: 1, N. Breckenridge. *General*: 1, M. Hunt.

We would like to congratulate our member, R. Corbett, who won the *Print of the Year* in the Australian Portfolio Photographic Society's Group 5. Mr. Keast Burke, A.R.P.S., A.P.S.A., made the award.

The Sunday outing at the Zoological Gardens was a very cold day; nevertheless, we were able to get some shots of the animals before the grounds were opened to the general public and we would like to thank those who made this service available to us.

Our new syllabus of meetings is available and we can promise some most interesting evenings. We will gladly welcome all visitors to our weekly meetings, which are held at 8 p.m. at 12 Loftus Street, Sydney. Further enquiries: Box 829, G.P.O., Sydney, or WA2488. I.B.

Y.M.C.A. CAMERA CIRCLE

On Aug. 23 our club was privileged to have Mr. J. Galbraith, of the Camera Club of Sydney, as the judge of the *Character Study* Competition. His helpful and interesting comments on the good display of prints was greatly appreciated by both the entrants and the audience. Placings were: A Grade: 1, E. Ashly; 2, W. J. Wright; 3, L. Friend; HC, A. Taylor. B Grade: 1, M. Short; 2 and HC, J. Jenkins; 3, E. Graham.

Mr. Max Wilson was the lecturer at the meeting on Sept. 6, the subject being *Colour Photography and Colour Processing*. A number of interesting slides illustrating some of the principles of colour were shown, also some of rather more than academic interest. Mr. Wilson advised the audience to try colour processing themselves and stressed the need for strict adherence to instructions, both for taking and processing the film. W.B.A.

COLOR AND CINE CLUB OF SYDNEY

The club meets in room "J", Y.M.C.A. Rooms, Pitt Street, on the fourth Wednesday of each month. Visitors are always welcome.

Associate members are asked to forward their transparencies so that they will arrive at least one week before each meeting, as some have missed out because they have arrived too late for entry.

Information on full and associate membership can be obtained from the Secretary, S. Hart, 34 Renwick Street, Marrickville, N.S.W. S.H.

THE CAMERAMATEURS

On August 15 we held another Colour Competition for our yearly point score. Our new member, E. Jensen, was successful in gaining first place and he was closely followed by our point score leader, Marie Lee, who has a commanding lead at this stage.

On August 29 we were entertained by members from Leichhardt-Petersham C.C., who judged our print competition, giving justifiable criticism for their placings. Several Leichhardt-Petersham members then gave us a very interesting preview of their club members' colour slides, which are being edited for exchange with overseas clubs.

Point scores in the various grades are: *Advanced*: I. Wilson, 31; K. Aston, 23; K. Trotter, 19. *A Grade*: J. Noyce, 23; W. Whitbread, 21. *B Grade*: G. R. Pigott, 31; H. Hayes, 22; L. Weaver, 10.

Our club is very busy at present with several functions which are to be held in the near future. If you are interested in attending our meeting, please telephone FB3220 for further particulars, or write to Box 28, P.O., Paddington, N.S.W. I.H.W.

NORTHERN SUBURBS CAMERA CLUB

On August 2 the club held its third lecture in the series of demonstrations, the subject being *Advanced Enlarging*, and all present were very interested to see the lecturers, Mrs. M. Jackson and Mr. Potter, do some very impressive prints, covering the methods of manipulation during enlarging, including multiple printing, etc.

August 9 was a Colour Competition and general screening of members' slides. Some slides shown caused much amazement to the members. The honours of the night were carried off by our President, D. Story, with A. K. Dietrich and F. Cowper the runners-up.

We were fortunate to obtain the valued services of Mr. Henri Mallard as guest judge for the open competition on August 23. After the judging was completed Mr. Mallard gave members a very comprehensive and constructive criticism of the individual prints, which, due to the very large number of prints displayed, kept him very busy indeed, and all members were most indebted to Mr. Mallard for his helpful

advice. The placings were: *A Grade*: 1, Muriel Jackson; 2, J. K. Jackson; 3, L. R. James. *B Grade*: 1, D. R. Glanville; 2, J. Ahern; 3, A. McGillivray. *C Grade*: 1, J. Lustig; 2, A. J. Mitchell; 3, J. Marks.

Once again the occasion of our Annual Week-end Outing is drawing near, the week-end of 5th–7th October. The outing is being held, as usual, at the Workers' Educational Hostel, at Newport. Members are requested to bring their families and friends. A very interesting programme has been arranged and all present are assured a good time.

The closing date for entries in the St. Ives First Annual Exhibition of Photography, 1956, was Sept. 22. The exhibition is being held on 2nd and 3rd November in conjunction with the 30th Annual St. Ives Show. It will be officially opened by his Excellency Sir John Northcote, Governor of New South Wales, at 2.30 p.m. on Friday, 2nd November. We will welcome all visitors to this exhibition, so please come along and bring your friends.

Any inquiries regarding the club may be made to the Secretary, D. R. Glanville, telephone JJ4724.

R.D.G.

MANLY CAMERA CLUB

The Colour Competition on Aug. 10 brought forth a good showing of transparencies, and our guest judge, Mr. Savage, had a rather difficult time in deciding the winners. The results were: 1, D. Richardson; 2, D. Roberts; 3 (Equal), I. Tignham and H. Duit. Mr. Savage presented prizes to the place-getters and members also thanked him for screening some beautiful colour slides of South Australia.

Two competitions were held on Aug. 30 and club members Waterer and Scotchmere judged the entries. The results were: *Record*: 1, H. Furnell; 2, B. Francis; 3, F. Solomon. *Advertising—A Grade*: 1, A. Hart; 2, H. Furnell; 3, H. Duit. *B Grade*: 1, D. Paul; 2, B. Frances; 3, R. Ronnel.A very good showing of prints of high quality was submitted for the *Advertising* contest.

Coming events include: *October 11th*: A talk and presentation of colour slides by members. *October 25*: Competition, *How I Made My Print*.

E.B.C.

SUTHERLAND DISTRICT CAMERA CLUB

At the meeting on August 9 the subject for competition was *The Harbour Bridge*, with an additional competition on the recent outing to Picton. Mr. M. Hind, of Kodak Ltd., judged the prints and slides with the following results: *Harbour Bridge*—A Grade: 1, F. Hayhow; 2 and 3, C. Smith; HC, F. Hayhow, B Grade: 1, Mrs. I. Smith; 2, Mrs. G. Hayhow; 3, D. Kirk; HC, F. Fahey. C Grade: 1, 2 and 3, Mrs. G. Marsland; HC, J. Back. *Colour*: 1, J. McCarthy; 2, Miss L. Kirk; 3, D. Kirk; HC, Mrs. B. Cain. *Picton Outing—Set Subject*: 1, Mrs. G. Hayhow; 2, C. Smith; 3, Mrs. I. Smith. C Grade: 1, 2 and 3, Mrs. G. Marsland. *Colour*: 1, 2 and 3, J. McCarthy. *Picton Outing—Open Subject*: 1, C. Smith; 2, F. Hayhow; 3, C. Smith; HC, L. Marsland.

At the conclusion of the judging Mr. Hind gave a very interesting commentary on the work submitted, and this was followed by a general discussion.

On September 6 we were privileged to witness a very interesting demonstration on the arrangement of lighting for indoor portraiture by Mr. C. Watkins, A.R.P.S. We find that mainly through lack of experience, portraiture is not a strong point among the members, and it is anticipated that this demonstration will assist in the production of better work at the forthcoming competition.

During the evening Mr. Watkins judged both the prints and colour slides, the placegetters being as follows: *Landscape*—A Grade: 1 and 2, W. Glading; 3 and HC, C. Smith. B Grade: 1, Mrs. C. Smith; 2, Mrs. C. Smith; 3, Mrs. G. Hayhow; HC, K. Hochaday. C Grade: 1, 2 and 3, Mrs. G. Marsland. *Colour*: 1, J. McCarthy; 2, W. Nichols; 3, W. Nichols; HC, G. Rigden.

With a view to obtaining additional tree and landscape shots for a future interclub competition, an outing to Cut Hill is being arranged.

We are always pleased to welcome visitors to our meetings, further information of which may be obtained from the President, W. Glading, LB 2567, or the Publicity Officer, LB 2201.

C.T.S.

WOLLONGONG CAMERA CLUB

Owing to increased membership our fortnightly meetings are now held in the Friendly Society's Hall, Burelli Street, Wollongong. Member Keith Chittock chose *Photographing a Wedding* as his subject for August 13 and recalled his experiences both humorous and otherwise while covering these assignments. A colour competition was held at the same meeting, resulting in a credit for L. James.

Misses Annette Bowman and Glenda Paull were the models for the Studio Night held on August 27. W. Houghton and F. Gibson provided relief with humorous and character studies. Members were coached in the use of two-gun electronic flash and various lighting set-ups by photofloods.

The subject of the next meeting is *Pattern and Texture*, conducted by W. Houghton. There will also be a competition for *High Key* prints. Our Annual Exhibition of Prints and screening of Colour Slides will be held in Phillip House, Wollongong, on October 11th and 12th.

Visitors from other clubs are always welcomed. Further enquiries can be obtained from the Secretary, J. Williams (Telephone: Albion Park 70 or Dapto 154).

D.E.B.

ADAMSTOWN COLOUR SLIDE SOCIETY

At the monthly meeting, Mr. R. Craven spoke on *Close-Ups of Flowers*, explaining the technique used and illustrating his points with various items of standard and home-made equipment. The speaker also discussed reflex and other cameras in relation to his subject. Mr. Craven screened a number of slides to demonstrate the pitfalls involved and to show the beautiful results possible when one can get close to the subject and keep the camera in focus. Each member then showed ten slides. The results of the Point Score, following the competition for the night, were: Miss Barnaby, 3; J. Lawson, 2; P. Waldron, 1; A. Thomson, 1; W. Cummings, 1.

A field day is to be held shortly at Mooni Mooni Beach. Slides from this outing will form the basis of a competition early next year. At our October meeting members G. McGregor and F. Begnal will deliver a travel talk illustrated with slides of the Barrier Reef and Central Australia. Enquiries regarding the Society should be made to A. Thomson, 549 Glebe Road, Adamstown, N.S.W.

A.T.

PRESTON PHOTOGRAPHIC CLUB

The club, having just finished with the organising of the V.A.P.S. Inter-club Competitions, is now concentrating all its efforts towards the exhibition to be conducted in the Preston Town Hall on the 15th and 16th November, just prior to the opening of the Olympic Games. With so many visitors to Melbourne at this time of the year and the close proximity of the Olympic Village, it is expected that a large number of

spectators will view the Exhibition. All proceeds are in aid of the Preston and Northcote Community Hospital (popularly known as Panch). Entries, together with exhibits, close with the Secretary on October 26th.

During the year this club has endeavoured by a series of lectures by club member E. H. Baxter and other visiting landscape workers to assist members in this section of pictorial work. The improvement in the work of the B Grade members has fully justified the effort. Our appreciation is given to E. H. Baxter, H. Cleveland and J. Bilney for their valued assistance. Winning of the fifth position in the Inter-club Competitions this year (against tenth last year) is in no small measure attributed to the knowledge gained from these talks. We also won the transparency section.

The club meets every second Monday in the Scout Hall, Town Hall Avenue, Preston, Vic. Visitors are always welcome. L.L.

LAKEMBA CAMERA CLUB

On August 23 our monthly meeting was held as usual in the I.O.O.F. Hall, Lakemba Street. Mr. D. Brown, of the Camera Club of Sydney, opened our programme with a very interesting and instructive talk on *Composition*, and gave all 35mm. users fresh heart when he showed some fine enlarged examples of his own work. The General Meeting followed and the President reported on the success of the Field Day at Kurnell and suggested another to Windsor. He also commented on the good attendance of members and visitors and introduced four new members to the club.

Later in the evening the colour transparencies entered for the monthly competitions were shown. Once again, over fifty prints were displayed for the two competitions and the results were: *Portrait*—A Grade: 1, R. Sansom; 2, R. Wotton; 3, R. Sansom; HC, R. Sansom. B Grade: 1 and 2, F. Scott; 3, R. Rodger; HC, J. Warren. *Open*—A Grade: 1, R. Sansom; 2, R. Wotton. B Grade: 1 and 2, J. Mather; 3, J. Rodger; HC, R. Hodgson. *Colour—Portrait*: 1 and 2, R. Kefford; 3, W. Woodbridge; HC, R. Kefford. *Open*: 1, 2, 3 and HC, R. Kefford.

Visitors are welcome at our meeting. Inquiries regarding membership may be made to the Secretary, R. Hodgson, telephone UL1011. R.H.

CARRINGBAH PHOTOGRAPH SOCIETY

Results of competitions held at the last meeting were: *Trees*—A Grade: 1, 2 and 3, W. Davies. B Grade: 1, B. Walker; 2, R. Ridgeon; 3, Mrs. K. Wade. *Open*—A Grade: 1, W. Davies; 2, E. Marcham; 3, K. Mierendorff. B Grade: 1, B. Walker; 2, A. Merriman; 3, A. G. Whitmore. *Colour—Trees*: 1, H. Pemble; 2, R. Mills; 3, K. Mierendorff. *Open*: 1, C. Watkins; 2, E. DeHaas; 3, K. Mierendorff.

This is the beginning of a new year and members joining now will share in an interesting syllabus of competitions and outings. It is anticipated that a series of fortnightly lectures for beginners will commence soon. Information regarding the club may be obtained from Miss A. Skinner, 213 Burraneer Road, Caringbah.

ADELAIDE CAMERA CLUB

Competitions held on Aug. 6 resulted: *Merit Certificates, A Grade*: R. Cann and Kwong Limm. *B Grade*: K. Swan. *Portrait—A Grade*: Kwong Limm. *B Grade*: B. Gibbs.

The outing to Tungkills on Aug. 12 opened rather spectacularly when the organiser overturned his car whilst pursuing a member who had taken the wrong turn-off. However, all ended well and some good landscape shots were obtained. Models for the day were Jill Hutton and Jennifer Kader.

R. Cann scooped the pool in the Natural History Section by winning the three print awards and gaining two certificates for colour. However, competition will be much keener next time, now that members have an idea of what is wanted. The lecture on Aug. 20 was timely; it was on *Composition*, by Mr. Garth Mitchell, and proved very informative to the many new members who have joined this year.

There was a large attendance at the meeting of the Colour Group on Aug. 27. This group is becoming increasingly popular, and extra seating will have to be found. Awards in the monthly competition went to J. Tomlinson, J. Ward, R. Cann, and J. Henderson. The special competition *Still Life and Table Top* was won by E. Spargo. R.A.R.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The club's 39th Annual Meeting was held on Aug. 23. Election of Officers resulted: *President*, E. Thew; *Vice President*, D. Jukes; *Secretary*, Mrs. A. M. Parker; *Treasurer*, W. A. Smith; *Committee*, E. Roche, N. Helliar, F. Kos, J. Pearlman, E. Orriss and Mrs. Smethurst. The Secretary presented the trophies for the following: *Open*: 1, J. Pearlman; 2, N. Helliar; 3, F. Kos. *B Grade*: 1, K. Knox. Another highlight of the evening was the presentation to the Secretary by the members of a leather satchel with her initials inscribed, and also a large sheaf of daffodils.

Results of the monthly open contest were: *A Grade*: 1, E. Roche; 2, H. Edwards; 3, N. Helliar. *B Grade*: 1, J. Mason. A.M.P.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

On Aug. 14, it was decided to hold over the scheduled Colour Competition until the next month. Mr. A. Hewer lectured on *The Evolution of the Colour Slide*, using as illustrations many examples of early toned and hand-coloured lantern slides, compared with modern Kodachrome and home-processed transparencies.

Aug. 28 was Ladies' Night, when some excellent movies in colour by courtesy of Caltex Oil (Aust.) Pty. Ltd. were screened by Messrs. Beck and Pillsbury, who very kindly gave up their evening for our entertainment. R.O'M.

CHELSEA CAMERA CLUB

At the Fourth Annual Meeting on Aug. 24 the club concluded the most successful year since its inception. Mr. Peter Wright of Southern Suburbs P.S. honoured us by attending the meeting and acting as Chairman during the evenings proceedings. Mr. Wright offered his congratulations and presented trophies to the deserving members. The recipients of trophies were D. Cowan, for *Print of the Year*, and W. G. Nicholls for the Aggregate Competition for the most consistent worker during the year.

Ellection of Office Bearers resulted: *President*: R. M. Casey; *Vice-Presidents*, R. Looker and H. John; *Secretary*, W. R. Johnson; *Assist. Secretary*, D. Cowan; *Treasurer*, A. Brown. On being installed to office the President's first task, a pleasant one, was to make a presentation to member Mrs. J. Bacon for the service rendered to the club during the past year.

All indications are that the club has a very bright year in front of it. The number of entries to competitions is ever increasing and the quality of the work is improving.

For information regarding this club's activities, please contact the Secretary, W. R. Johnson, c/o Police Station, The Strand, Chelsea, Vic. Telephone Chelsea 40. W.R.J.

The AUSTRALASIAN PHOTO-REVIEW

A.P.R.

Editor:
KEAST BURKE, A.R.P.S., A.P.S.A.
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Contents of this Issue

Articles:

The Photographic Societies .. 584, 636
Matthew Fortescue Moresby 588
Problems in Colour Photography .. 598
Leaves from a Studio Diary 618
Two Interesting Aspects 623
Telling the New Picture-maker .. 625
Notes from the Magazines 628
Review of Contest Entries 633
A.P.-R. Editorial Notes 635
The 'Last Page' 638

Illustrations:

The Photography of Matthew Fortescue Moresby 590
An Album of Cloud Studies 617

Advertisements:

Photographic Christmas Cards .. ii
Home Movie Films 581
Kodak Flasholder, Model 2 .. 582-583
Kodachrome Kodaslide Transparencies 639-642
Sale of Used Apparatus 643
Arnos Transparency Slides, Kodak Cine Fade Solution, Kodak Information Book 644
Kodak Ready-mounts, Kodak Single Powder Developers iii
Kodak Film vi

For Technical Data for Portfolio Prints see page 635

Good things to come . . .

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Matthew Fortescue Moresby

By KEAST BURKE

It must be five or six years since the name of Matthew Fortescue Moresby first came to my ears—but I still recall the slight thrill of anticipation that accompanied the hearing of the first news regarding his photographic activities. The speaker was the late Herbert J. Rumsey who, as we all know, was a positive mine of information on all matters historical, and it appeared that he had been assisting another writer with some Pitcairn Island research. In the course of this project he had come across one or two group photographs of the Islanders and he had brought them along because he thought they would interest me. As photographs, they were of poor quality, bearing all the marks of indifferent copying—but they did carry the name of their photographer and also a date, this being some time in 1857. The thrill arose because it had not occurred to me that photography had been practised—at any rate by an amateur—in the South Pacific area at a date apparently so fantastically early. The anticipation arose from the hope that more of this photographer's work would some day be discovered.

That the date noted was the correct one was subsequently proven by a reference in a letter of Moresby's recorded by the Rev. Thomas Boyles Murray[1], the reference telling of Moresby's visit to Norfolk Island on September 25th, 1857 aboard H.M.S. "Iris" and of his coming to Sydney in the following November.

The years went by. The day came when I learnt that Marjorie Jacobs[2] had been nominated Field Research Officer for the Royal Australian Historical Society. In a note of congratulation, I took the liberty of suggesting that "old photographs" receive a prominent place in any of her surveys. My suggestion was adopted and in due course her efforts were productive, with a number of collections of old photographs being submitted for assessment. The majority proved to be collections of professional work of record type of the eighties, yet one, on the other hand, was obviously an amateur production and by a very early amateur at that. It had been submitted by Iris Wilbow of Hunter's Hill who told us she was the grand-daughter of Admiral Sir William Loring[3], a distinguished naval officer (1813-1895) who, as Commodore Loring, had commanded the first British Naval Station in Australia. When her father had come to Australia, he had brought with him these pages from his father's photographic album; she told us that he believed them important, but perhaps hardly as important as they now turned out to be.

The album consists of about a dozen sheets of tinted paper on each of which are mounted three or four albumen prints, together with about a dozen loose prints. There was a general flavour of 'The Navy' throughout—there were the pictures of naval personnel, of a gunboat ("Iris"), of a boatshed (eventually to be located, *via* a contemporary print, on Garden Island), of the harbour, and so forth. That their date was exceedingly early was suggested by the home-coated appearance of the prints, and this was supported by an inspection of another of the subjects which was annotated "Cliffs at the Gap, South Head. Here the wreckage of the Dunbar was first noticed." This tragic disaster occurred in August, 1857.

The next step was to examine the prints closely for initials. This was productive of definite evidence, for two of them carried the long-sought initials '*M.F.M.*' The case could be regarded as complete; the photographs (with one or two exceptions) were undoubtedly the work of Matthew Fortescue Moresby and were most certainly taken at the time he was aboard "Iris"

Enquiry was now made from the Librarian at the Admiralty in London. It was learnt that Moresby had entered the Royal Navy as Assistant Paymaster in 1851 and that he had come to Australia in 1856 as Paymaster of "Iris" at the conclusion of the 'Russian War'. The Admiralty had "no record of this officer's photographic activities".

The information that Moresby had served in the Crimean War was suggestive of an intriguing thought. Normally a Paymaster on a British gunboat in the mid-fifties would surely have little opportunity of learning the manifold intricacies of wet plate photography. But we are told that this particular Paymaster had served for two years in the Black Sea, this being the very same region, (and at the very same time) where was to be found none other than the world's first war photographer of the wet-plate, Roger Fenton. Though the fact is unlikely ever to be proved, it well may have been Roger Fenton who instructed Moresby in the mysteries of the then new art.

Seven of his photographs have been selected for reproduction in this issue. Allowing for the fact that the reproductions have been made from the original 100-year old prints on home-coated albumen paper, it will be agreed by all that Matthew Fortescue Moresby was an excellent photographer. Furthermore, his photographs are yet another valuable addition to Australia's apparently limitless photographic archives.

This is not all . . .

At the conclusion of the monthly meeting of the Philosophical Society of N.S.W. in November, 1858, the President reminded Members that the next meeting would take the form of a 'photographic conversation' and that Members would enjoy the "privilege of introducing the ladies of their families" on the occasion.

On December 8th, same being the twenty-third monthly meeting of the Society, fourteen members tabled exhibits associated with photography. Five of these exhibits represented were groups of photographs which had been merely collected; these were mostly English and Continental subjects. Three professional photographers showed examples of their work in the fields of portraiture and 'views', whilst two others had 'trade' exhibits of cameras and stereoscopic equipment. An eleventh member, F. Haes—a man of wide scientific interests—had brought from England "some packets of the new dry plates of Dr. Hill Norris[5], together with twelve specimens of Photo-galvanography, 200 general views and 107 stereoscopic views."

The remaining four exhibitors were *amateur* photographers and, I have little doubt, the quartet represented Sydney's earliest amateur exhibitors. Their names were: W. S. Jevons,[6] R. Hunt[7], Professor John Smith[8] and Matthew Fortescue Moresby. With the discovery of the Loring collection of Moresby's work the tale was complete; incredible as it may seem, it is a fact that comparatively large collections of the work of *all four*[9] *amateurs* have survived the passing of the century!

●

FOOTNOTES

[1]The reference is from *Pitcairn: The Island, The People, and Its Pastor*, by the author named.

[2]Senior Lecturer in History, The University of Sydney.

[3]Admiral Sir William Loring, K.C.B., was born at Fareham, Hants and educated at the Naval College, Portsmouth. He entered the Royal Navy in 1827, becoming Lieutenant in 1836. He took part in the operations on the coast of Syria 1840-41 and for services against Chinese pirates was promoted to Captain in 1848. He served in the Russian War, 1854-55, subsequently becoming Commodore of the Australian Station, 1856-60, at which time he commanded the Naval Brigade when it landed at Taranaki during the New Zealand War. He had become Rear-Admiral in 1866; was advanced to Vice-Admiral in 1877. He retired in 1881, after fifty-four years in the Navy, and died at Ryde, Isle of Wight, 4th January, 1895.

[4]Further details will be found in the contemporary issues of the *Sydney Journal of Science and Art*.

[5]Some of the Dr. Hill Norris Dry Plates were exposed by Prof. J. Smith on stages of the building of The University of Sydney. It is believed that some of his exposures are included in his collection, now preserved in the University Archives.

[6]See *The A.P.-R.* for January, 1955.

[7]It is felt that many of the photographs in the Stanley Jevons collection were taken by his friend R. Hunt.

[8]The photography of Prof. John Smith is to be the subject of a monograph in an early issue of *The A.P.-R.*

[9]At this date Australia possessed at least one more adept amateur photographer, although he did not exhibit at this meeting. His name was William Macarthur of Camden Park. For further details see "The Story of the Camera in Australia."

THE PHOTOGRAPHY

of

MATTHEW FORTESCUE MORESBY

from the album of

ADMIRAL SIR WILLIAM LORING, K.C.B.

Reproduced by permission of Iris Wilbow.

COMMODORE LORING
Commanding Australian Station
1856-1860

CIRCULAR QUAY, SYDNEY

looking S.W. in 1857

This was the wharfage area for the more popular passenger ships

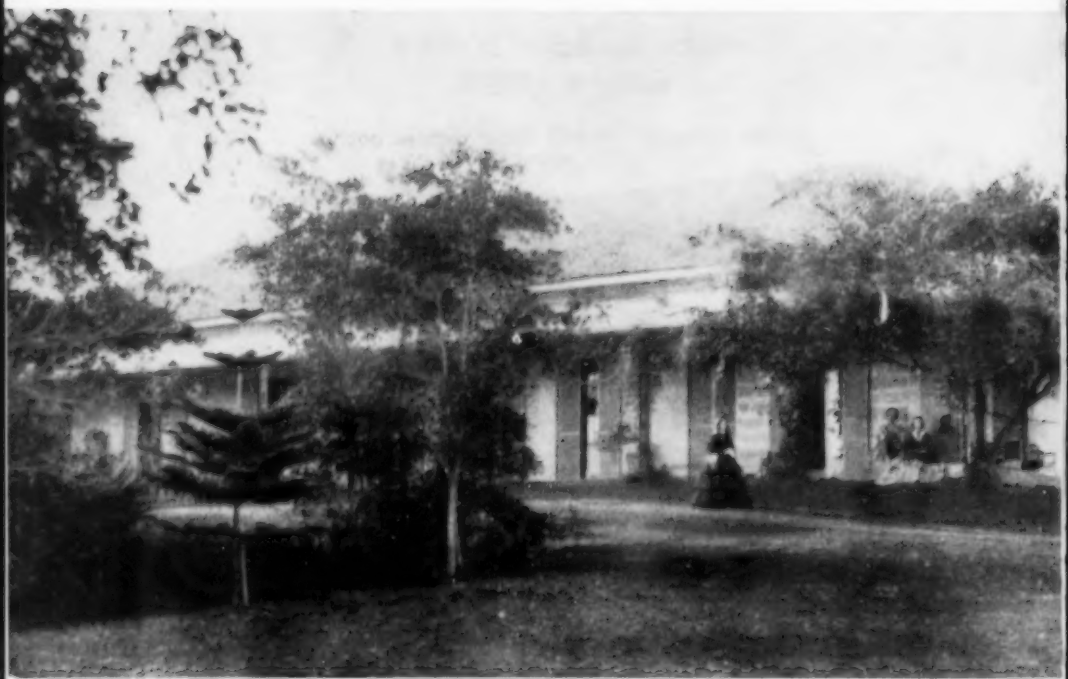
CIRCULAR QUAY, SYDNEY

looking W. in 1857.

Note Campbell's Stores under construction

COLONEL BARNEY'S HOUSE
KIRRIBILLI

The site of the present Admiralty House



COLONEL BARNEY'S HOUSE
KIRRIBILLI
(Detail Enlarged)

L. to R.: Miss Barney, Mrs. Lind, Mrs. Barney, Colonel Barney.

GOVERNOR MACQUARIE'S
FORT MACQUARIE
looking S.E. to Government House
c. 1857/58

"Cliffs at the Gap, South Head where the wreckage of the Dunbar was first noticed."

c. 1857/58

A KODAK DATA SHEET

Problems in Colour Photography

As we live in a world of colour it is natural to find coloured photographs more realistic than monochrome photographs. Comparatively speaking, monochrome photographs are more of an abstraction from reality, *i.e.*, they are more commonly accepted on their merits as pictures. In a portrait of course, the likeness is considered of paramount importance, but other types of monochrome pictures tend to be judged without reference to or regard for the appearance of the original scene. As a result, tone rendering in monochrome prints can vary over a wide range and still remain satisfactory.

However, the average observer on being shown a colour photograph tends to make a more direct comparison between the reproduction and the original subject. Thoughts and comments will be based to a considerably greater extent on his recollection of the original scene or in his conception of how the original scene should have appeared. If the colour photograph is to be satisfactory, skin colours, pillar boxes and other such familiar objects should be reproduced with reasonable accuracy, both in terms of tone rendering and colour rendering.

As colour adds a new dimension to the mere representation of a scene in tones of grey, a colour photograph is subject to more variations than a monochrome photograph; at the same time, colour permits a greater range of effects than monochrome; many of its possibilities are virtually unexplored.

Though the term dimension has been used in a figurative sense, to a considerable extent this term applies literally, for it is a matter of common observation that a colour photograph seems more three dimensional than a monochrome photograph.

Colour quality of illumination

Though virtually irrelevant in monochrome photography, the quality of the light source is a most important consideration in colour work. Essentially, the problem in colour work arises from the fact that a colour film does not always appreciate colours in the same way as does the eye. For example, if the cover of a book appears green in daylight, that is, in illumination which is a combination of sunlight and skylight, we think of it as being the same colour in tungsten light. Although the difference in the quality of the illumination actually affects the quality of the light

reaching the eye, the vision automatically compensates for the change. A colour film, having no such automatic compensation, reproduces colour approximately as the eye sees it, only when the illumination is the same as that for which the film is balanced. Thus, the book will be reproduced as green by daylight type film exposed in daylight, or by artificial light film exposed by the appropriate tungsten lighting. If daylight film were to be exposed in tungsten light without a compensating filter, it would reproduce the book as yellowish-green. Similarly, artificial light film exposed in daylight without a filter would reproduce the book as bluish-green. As the eye tends to observe colours as they appear in daylight, the aim of colour films balanced for exposure in artificial light is to make the picture appear as if the light source were of daylight quality. This is also the objective of the various filters recommended for use when a colour film must be exposed under lighting conditions other than those for which it is balanced in manufacture.

Except for special effects, light sources which are appreciably different in spectral energy distribution must not be mixed for any one exposure. In viewing an original scene lit by two different light sources, the eye adapts to an intermediate colour quality, thus tending to minimise the visual effects of the colour differences between the two sources. The film, however, has no power of adaptation and will show the full colour difference in its reproduction of those parts of the subject which are illuminated by a light source differing in colour quality from that for which the film is balanced.

The colour temperature, or the effective colour temperature, of a light source has a most important bearing on this whole subject, and a full appreciation of colour temperature is essential to the proper understanding of lighting problems in colour work.

Subject contrast

At first glance, subject contrast might be considered as a property of the physical subject matter in front of the camera lens. For example, if a man is wearing a white shirt and a dark suit, it can be generally assumed that the shirt will reflect, say, eight times as much light as the suit, and these can be taken to be the lightest and darkest objects in which detail must be reproduced, of the subject under consideration. This subject contrast ratio of 8:1 is also the reflectance ratio. However, the actual subject contrast must take into account a very important additional factor—the lighting contrast. This can be defined as the ratio between the highest and the lowest amounts of illumination falling on the principal subject.

With a simple type of subject involving the use of only two lights, one might be placed at the same distance from the subject as the camera, but on a line forming an angle of about 45° with the camera axis, and another light of equal strength close to the camera. This would be called the "fill-in" light because it would partially fill-in with light the shadows caused by the other light—normally called the main light. If the main light were used alone, although it would cause shadows which would delineate the contours of the subject, these shadows would be in most cases so very dark as to obscure some of the important detail of the subject. The use of a fill-in light avoids this without causing irritating cross-shadow effects.

With this particular lighting arrangement, involving two lights of equal strength used at the same distance from the subject, the areas illuminated by both lights would receive two units of illumination, while the areas illuminated only by the fill-in light would receive only one unit. Thus the lighting ratio would be 2:1. If the main light were replaced by another light twice as strong as the fill-in light, areas illuminated by the fill-in light would still receive only one unit of illumination, while the areas illuminated by both lights would receive three units. In this case the lighting ratio would become 3:1.

The subject contrast can thus be described in terms of the brightness range which the film must reproduce. With a lighting ratio of 3:1, an area of our subject's white shirt, which is illuminated by both lamps, will be eight times as bright as the corresponding area of his suit, and twenty four times as bright as that area of his suit illuminated only by the fill-in light. The overall subject contrast therefore can be defined as the product of the reflectance ratio of the subject (8:1) and the lighting contrast ratio (3:1); in this case the product is 24:1. Since the reflectance ratio is established by the nature of the subject, it is apparent that the lighting offers, usually, the only practical control of contrast.

In monochrome work it is well-known that special care must be taken in lighting if detail is to be reproduced in both black and in white objects in the same picture. With colour work, a very much greater control must be exercised in order to allow as large a range of brightnesses as possible to be accepted by the film; a softer basic lighting is necessary. Light-coloured and dark-coloured objects cannot be reproduced successfully in the same transparency unless the lighting is adjusted to offset the more extreme differences in tone. If this is not done, dark areas will be too dark, and off colour balance, while the light areas will be "burnt-out" and will lack colour and detail. In general, the lighting ratio should not be greater than about 3:1. The use of higher lighting ratios for special

effects should be undertaken only after considerable experience has been gained with the use of relatively soft lighting. However, if the reflectance range of the subject is low, a correspondingly higher lighting ratio, perhaps 4:1, can be used without exceeding the overall subject contrast range which the particular film is capable of accepting. In a colour picture, however, colour contrast accomplishes a part of the subject delineation which must be secured through tonal contrast alone in monochrome work. It is for this reason that high-contrast lighting is seldom necessary for brilliant results in colour photography.

Studio work, where the variation in lighting contrast is under the direct control of the operator, has been considered principally in the paragraphs overleaf. In outdoor work, the sun can be considered as the main light and the sky as the fill-in light. On a clear day the ratio of sunlight to skylight is frequently too high for satisfactory detail in both shadows and highlights, especially with nearby subjects which are lit either from the side or from behind. In such cases the lighting contrast can be reduced by supplementing the natural skylight illumination of the shadow areas either with blue flash bulbs (which approximately match daylight in colour quality) or with reflectors to direct the sun into the shadows. On a hazy day, the natural lighting is softer, and supplementary lighting is seldom necessary.

Exposure accuracy

Compared with monochrome materials, reversal colour films have much less exposure latitude. Lens and shutter settings must therefore be determined with a correspondingly greater degree of accuracy.

Colour perception

Colour pictures occasionally show colours which appear faulty to an observer inexperienced in colour photography, but which were actually present, unnoticed, in the original scene. In judging results the photographer is frequently unable to make a direct comparison of the picture with the subject. Instead it is compared with a mental picture of how the subject appeared when it was photographed. Colours may be found in a transparency or print which were not noticed in the original scene. These colours are due largely to the effects of the lighting conditions or the surroundings.

An example is a snow scene photographed in bright sunlight under a clear blue sky. Although it might be assumed that shadows on white snow should be neutral in colour, they actually record with a bluish tint.

They appear so because the light reaching them comes largely from the blue sky.

Another example is a colour picture of a subject which was photographed outdoors in the early morning or late afternoon. The colour of sunlight at these times is quite orange and as a result the picture is too warm in colour. Although this may occasionally be desirable to produce special effects, it can produce most unsatisfactory results if a normal rendering is required.

However, if the coloured surroundings which influence the colour of a subject are included in the picture area, the result will seem more natural because the reason for the unexpected colour will be evident.

There are two reasons why such colour effects are more difficult to recognise in viewing the original subject than in viewing a reproduction of the subject in the form of a colour photograph. First, the visual image of a subject is commonly thought of as being characteristic of the subject under all circumstances, and no change is expected. Second, in viewing the original scene the eye tends to reduce the effect of light of a disturbing colour by adapting itself to it in a way beyond the power of the colour film. Photographic workers should therefore train themselves to detect unwanted colour effects in the original scene, and take steps to prevent their appearance in the colour picture. In this way a better appreciation of colour will be gained, and a better ability to assess the final picture prior to exposure, so that the picture will be taken in the most favourable lighting and surroundings.

Colour harmony

Colour harmony may be defined as the systematic arrangement of colours to produce a pleasing effect. It is very complex and is largely subject to personal taste. However, some general suggestions can be offered.

Most outdoor scenes display good colour harmony, probably because the mind has grown to accept the colour combinations of nature as pleasing. Indoors many of the colours—backgrounds and other properties—are under the control of the photographer and it will usually be found that the most pleasing photographs are those in which only a limited range of colours is used. The use of relatively unsaturated colours will frequently add to the naturalness of colour pictures. In all cases, care in the selection of these colours which can be controlled, is of great importance and value.

In illustrative work, where the principal subject will frequently dominate the picture by virtue of its size and shape, regardless of the colour scheme,

dramatic effects can be obtained by surrounding the subject with complementary colour, while small touches of related colours will soften the severity of the bolder contrasts. However, large areas of harsh brilliant colours should be avoided because they are seldom pleasing, either in the original scene or in a colour photograph.

Colour photography allows full scope to originality and individual taste. Endless ideas can be found for effective colour schemes in paintings, printed and woven fabrics, interior decoration and in the purely accidental combinations that occur in everyday life. The effectiveness of a given colour scheme depends not only upon the colours themselves, but also upon their relative sizes and their distribution within the picture area. The textures of the coloured surfaces may also be important as they can give rise to different colour renderings under different lighting arrangements. The ease with which a colour picture is composed is, to a great extent, the result of experience and observation, but no colour scheme can be entirely preconceived. There may always be some adjustment needed, or a shifting of the elements until the subject looks right.

Colour blindness

A comparatively large proportion of the population suffers, to some extent, from defective colour vision. Some authorities quote figures of 8 per cent. for men, and 0.4 per cent. for women, as being more or less colour deficient. A very much smaller percentage are afflicted to such a degree that it is dangerous for them to engage in occupations requiring the proper recognition of coloured signal lights or similar devices. These serious cases can usually be identified easily by the appropriate colour test charts. Some individuals see one part of the spectrum as grey, while others see another part as grey. Still more merely experience difficulty in distinguishing and naming colours. In many cases the deviation from normal colour vision is so slight that it is never recognised.

There is no reason why the majority of people who suffer some colour deficiency should not engage in colour photography. In serious cases, however, the individual control allowed in exposing and processing may lead to results which are not acceptable to those having normal vision.

A Circular Letter

THE ORGANISING COMMITTEE FOR THE

J. W. METCALFE MEMORIAL AWARD

Box 4828, G.P.O.,
SYDNEY.
September, 1956

Proposed Memorial to the late J. W. Metcalfe

All those associated with photography in Australia, be it Trade, Professional or Amateur, will know of the great help and assistance ever extended by the late J. W. Metcalfe, to those who sought his advice in any of the various branches of the Science. A keen amateur pictorialist himself, he was particularly helpful to the amateur and many societies will remember how unselfishly he gave of his time to lecture or demonstrate. His knowledge of the arts specially fitted him for judging and he officiated in this capacity all over N.S.W. as well as other states.

In view of his many contributions to photography there has come to mind the idea of forming a fund to perpetuate his memory, this to be the subject of contributions from his friends and associates. The form which this will take will depend on the response to this appeal by those who would like their names to be included as donors. The general idea is for the endowment of a really worthwhile award to stand in perpetuity, with such award not necessarily made each year for the same object or achievement. You will no doubt be aware of similar awards made annually by the Royal Photographic Society of Great Britain to perpetuate the memories of some of those who by their efforts have contributed to the advance of Photography.

This introductory circular is being circulated in order that some preliminary estimate can be made of the financial possibilities and it is requested that a reply and donation (or promise thereof) be made to the above address. In the instance of societies or firms, it is competent for both the society or firm and/or individual members to contribute. All monies received will be placed, pro tem, in a Trust Account with the Commonwealth Savings Bank, Barrack Street, Sydney. For your information some donations have already been received while a number of promises will be promptly honoured as soon as the Fund has become an accomplished fact.

In due course the matter will be placed on a firm basis, but as can be readily understood, this step must await the adequate response to this circular. Therefore a prompt reply is requested.

Yours sincerely
HAROLD N. JONES
for The Organising Committee

F. P. HION
Threat

AN ALBUM OF CLOUD STUDIES

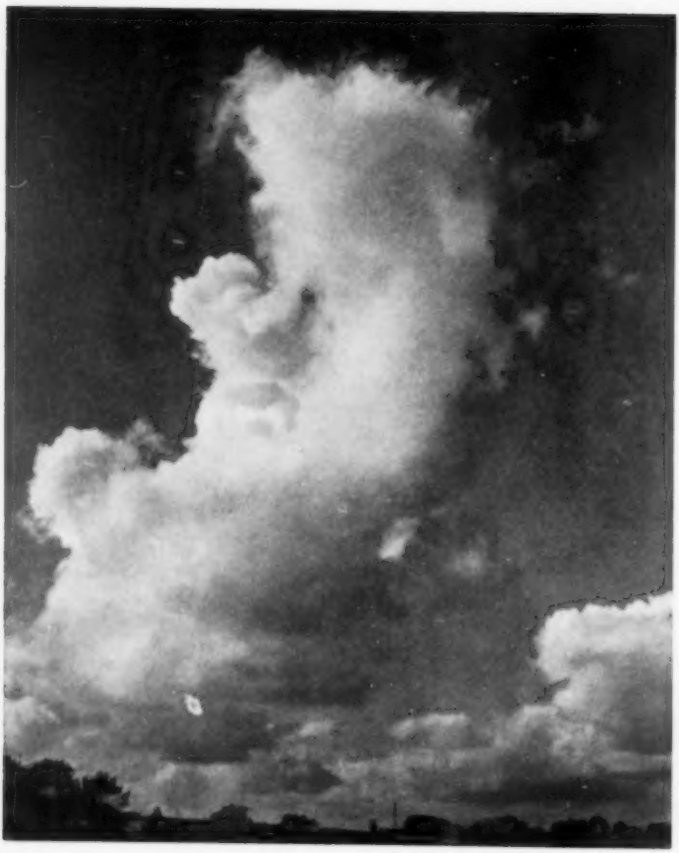
NOREEN BURKE
Strato-Cumulus

E. R. CORNISH
Thunder Brew

E. J. HART
Sun Will Shine

KIKI MATHEWS
Rain Clouds

E. R. CORNISH
Sky Foam



A. L. GOOCH
Clouds Roll By

J. D. JOHNSTONE
Sky Plumes

B. KOZLOWSKI
Chimney's Artistry

R. V. LEUNIG
No Title

J. DICKSON
Open Road, Open Sky.

JESS BENNETT
When Day is Done

I. H. CALDWELL
Dancing Wind

Leaves from a Studio Diary

By J. C. YOUNG

Sunday:

Last week I decided, in one of those restless moments, to have a try at available-light photography. After a few preliminary skirmishes, in which I sought merely to test the *speed* of the new Kodak 'TX', I came to the conclusion that, using D-76 developer, the following emulsion speeds applied:

Time of Development at 68°F. in D-76	*Weston Speed Rating of Tri-X Film (Artificial Light)*	*Graininess*
14 minutes ..	200–250	Negligible
16 minutes ..	300–400	Hardly noticeable
18 minutes ..	400–800	Noticeable, but not objectionable

The graininess test involved an enlargement to 20" square from a $2\frac{1}{4}$" square negative.

So far, so good, I thought. Here's something really new! A fine-grain film, very sharp, and very very fast. Now anyone with a camera of lens *f*/4.5 or larger can take snapshots at night. That's food for thought, and for some wonder at the progress made over the last few years.

On reflection, one can come to some rather surprising conclusions about Tri-X film and its companion sheet film Royal Pan.

The most effective way of understanding the exposure-development situation with previous films, such as Super-XX and Verichrome was to assume that:

(i) Exposure controls density.

(ii) Development controls contrast. Extended development of a film greatly increases contrast of the image, without corresponding increase in density—although density does increase to a certain extent.

With the new films, however, a new lesson must be learned, and the old one partially discarded, for the points noted above must be altered to read:

(i) Exposure controls density.

(ii) Development controls density—and a third premise added, *viz*:

(iii) Development, when extended, slightly raises contrast.

One of the charms of the good old Super-XX was that, if one wished for a negative covering widely extreme contrasts (virtually maximum shadow detail) one could overexpose, then give the film about sixty per cent of normal developing time, and presto! There was a lovely negative, just oozing shadow detail, and with tons of highlight tones, too.

The new Tri-X film has a capacity for quite extraordinary shadow detail and seems reluctant to give blocked highlights—and all without trying! That quality is packed into every Tri-X film, but comes only when development has proceeded to a certain definite point; any under-development only results in a weakened negative, lacking in quality.

Before embarking on an attempt to make pictures with the new film, I was tempted to reflect briefly on the technique of 'available

Fig. 1

Fig. 2

Window Shopping

Fig. 3

light' photography. Much of this type of picture which has been dished out to us, chiefly in overseas magazines, is, to my mind, lacking in any pleasing qualities. Apparently a new school has grown up: "Load up with film and shoot wildly in all directions. The more grain, the better—don't worry about lighting—you're using available light, friends."

Neroli happily inhaling a milkshake

Fig. 4

This is tragically misleading. I can quite honestly state that I cannot recollect a single real informative example. Photographically speaking, every picture shown has light from the wrong directions. Such an example is shown in Fig. 1.

Any person who imagines that available light will automatically give pleasing pictures would be well advised to remember this rule: *More* attention is needed in careful placing of the figure in available light work than in any other branch of photography that the amateur is likely to encounter. Yes, use the available light; but use it *intelligently*.

Figure 2 is another example, not quite so bad, where I 'shooed' the model over to a shop doorway and invited her to enjoy herself in window shopping. Light from both sides gives a harsh effect; it must be admitted that the picture is not very pleasing: (Exp. 1/25 sec., *f*/4.)

Figures 3 and 4, with Neroli happily inhaling a milk-shake, show what can be done to improve the possibilities of Fig. 1. Neroli simply moved further back, so that light was able to fall cleanly on her face, instead of it being absorbed by the surroundings.

Fig. 5

The Toll Gates, Sydney Harbour Bridge—1/15 sec., f/5.6.

Fig. 6

A casual interior, photographed by the method described on the opposite page.

The two illustrations below represent unposed incidents in the home.

Fig. 7

"How to be happy though married"

Fig. 8

Fig. 9

Fig. 10

Informal portraits taken by the method described below.

Figure 5, taken at the Toll Gates at Sydney Harbour Bridge, represents the real value of Tri-X for anyone too lazy to carry a tripod —1/25 sec., at *f*/5.6 is about the minimum practicable exposure for this subject.

An example of using the available light to best advantage is seen in Figure 6. Here, room lighting was, as usual, somewhat badly directed for best results; so I moved the standard lamp into such a position that its cone of light cleanly illuminated every face in the room.

Under many circumstances the level of illumination in, say, a suburban lounge room is too low to provide an opportunity for instantaneous exposures. Added to this, single ceiling lights or immovable wall lights may lead one to feel frustrated in any attempt to secure pleasant pictures by snapshot.

I have found that a single 500-watt clamp light is all that one needs to make snapshots easy and practical, without robbing the picture of its natural look. Simply aim the light at the wall and ceiling behind the camera, and the room will fill with soft light directional enough to give pleasing quality, but not strong enough to disturb one's friends, spoil the effect of the available room light, or to cause harsh shadows.

Figure 7, illustrating the attentiveness of the male of the species, was made in this way, at an unguarded moment whilst my visitors were hilariously enjoying the evening. A second or two later I moved closer and secured: "How to be happy though married" —Fig. 8.

With this technique, one can expose quickly, without cumbersome tripod, and without warning. Such pictures win (and lose?) friends.

Informal portraits, as in Figures 9 and 10, are more comfortably made than in daylight. Lighting problems are absent, and the exposure is fixed for any one room. Untrammelled by the bother of equipment, climate, or other distractions, the enthusiast, armed with the new film, can open up a whole new field of fun and entertainment.

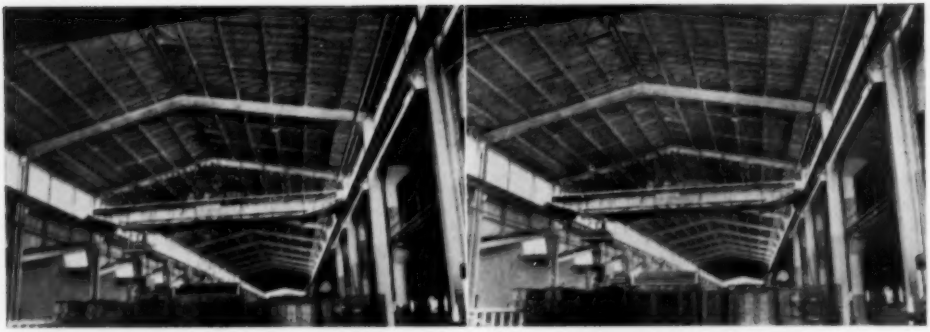


Fig. 11

1/5 sec., *f*/16. 6 secs., *f*/16.

The negatives from which the above two pictures were made on Kodak Tri-X Film represent an exposure variation of thirty times. Apart from a slight difference in depth of printing, no overall change in the tonal range of the subject is apparent in the original prints.

This photograph by courtesy of Automatic Fire Sprinklers Pty. Ltd.—Pictures on Royal Pan Film

Tuesday:

Whilst on assignment yesterday, and nearing the end of the job, I was manoeuvred into a large store. Setting down my gear, I quietly lit a cigarette and gazed aimlessly about.

"There," said the advertising man happily. "Take that!"

The wide sweep of his arm dislodged the cigarette and sent me into a flurry of hasty efforts to catch it. Eventually it was recovered and restored.

If there is any one way to make a commercial photographer's heart sink into his boots, it's just that—a wide and vague sweep of the arm in a large, dim interior, a happily expressed: "Take that!"

Usually one needs, from this generality, about five hundred kilowatts of light, a lens covering one hundred and eighty degrees, and the depth of field given by a one-inch lens.

Fortunately, this was a more practical case. But it did have its problems. I had to photograph the inside of the high roof and all the many fittings, and take it against the available light. A quick glance showed the ceiling to be so far away that any attempt to illuminate it would be absolutely ineffective. It was difficult to gauge the strength of light on the ceiling, because the glare of the light was in my eyes. I set up the camera and groped for my meter. No meter! Steve, I remembered, had borrowed it on some pretext the day before.

One friend of mine has his own rule for the correct exposure when bushed. "I never use a meter," he shouts. "When in doubt, close her down to *f*/22, open the shutter, and let her run for a bit."

Such methods may work for him. They never worked for me. So I narrowed my eyes and hummed and 'ha-ha-ed", and stamped my feet and came to the conclusion that 1/5 second at *f*/16 should suit.

I put that on the camera and tried it, and began to think of going home. But then I took another look. Doubt started to creep in.

I tried one at 3 seconds at *f*/16.

Then, just as an afterthought, I tried 6 seconds at *f*/16. "Against my principles," I muttered.

Then we all went home.

Back at the studio, a few hours later, Steve bellowed a question from the film room enquiring: "Why did you have to use all that film?"

The negatives could, with difficulty, be distinguished apart! That really staggered me. Just imagine—a variation of no less than thirty times in exposure, and each one a good negative!

Two Interesting Aspects

The Significance of Outline

By H.P.J.

Vision is, undoubtedly, the most marvellous of our sensorial endowments, but sight is more prone to deception than are the other sense faculties, and, besides, it is frequently a surprise to us when we discover how oblivious we often are to the presence to the most obtrusive objects in a scene presented to our view. The impression may fairly thrust itself at us for its special observation, yet we fail to take the slightest notice of it. Actually, to our consciousness, it has no existence.

In our individual case as photographers, how many of us have realised this fact? In focusing the image upon the ground-glass, for instance, have we not absolutely failed to perceive the obnoxious presence of some glaring projection, directly into the composition, all too apparent to our offended eye when we come to examine the finished picture?

So rivetted has been our concentration to particular features of attraction that we are blind to the invidious invasion. This evidence of want of perception is particularly manifest, in landscape photography, as regards the foreground of the picture. Our vision is so charmed by the general artistic effect of the scene, its harmony of light and shade, the glorious atmosphere and charm of composition, that we fail to see that obtrusive thrust of a huge tree branch right into the immediate foreground.

We might call it ugly, but apologetically, because it is out of place, like an unbidden guest, out of relation, and, like as not, out of focus, too, by reason of its nearness to the lens. How many a fine view is thus spoiled just because our intensity of interest in it as a whole has prevented our critical analysis, which would have revealed what a disturbing element it is to the composition.

In portraiture, likewise, our entire contemplation is often absorbed by the desire to pose the model to arrive at grace and naturalness and to get softness and artistic relief in the subject that we forget to consider the character of the general contour of the picture, and how it contributes to the decorative effect. This neglect may besides do more injury than mere interference with the pleasing scheme of line combination, for it may at times completely nullify all the excellent features of our work.

Decorative effect is too little regarded by even our best photographers. It is really more essential to photographic pictorial work than to the painted picture, because it is always more apparent in the photograph. If the general outline of the picture be pleasing and conforms well in the space, confining the subject and the effects of light and shade solid and well connected, it produces a good impression, even if the inner portions are somewhat defective. However perfect the filling up of the picture may be, if the outline offends visual taste by showing what distracts attention by its want of suitable relation, it will always be unpleasant, just on this account, because all outlines are so self-assertive.

Disregard of the value and significance of outline is often seen in otherwise excellent portraiture by the camera. With what chagrin does the pictorialist view in his picture when finished the absurd conjunction of some remote object with something close at hand. A bush or tree or a rail fence appears as if growing directly out the head of the figure, or as if forming a part of the headgear, making the entire picture ridiculous.

In portraiture, particularly, attention must be paid to the part outline plays in the scheme of the picture. Outline suggests design, but care should present itself. Keep the impression neutral. Never let the design be self-assertive. Cultivate observation so that it is always open to any obtrusive invasion of distractive elements marring the pictorial effect. →

Relativity of Tone

The vocabulary of art is often confusing to the student until he learns what is definitely meant by the terms employed. This is particularly the case when the attempt is made to explain the scheme of light and shade made use of by the artist to express his pictorial intention. Such terms as light and shade, reflection, half-light, half-shadow, gradation, differentiation are found inadequate to convey information.

We hear much talk about the values of a picture, and are eager to understand what is thereby meant. "Values"—seems something more related to economics and sociality than to art, and may be associated with the pecuniary worth rather than with the artistic significance. And, besides, it is difficult verbally to convey any notion of what is meant by the term. But let us try. Relative tone or "values" has reference to the strength of the different tones in a picture ranging between the deepest and highest light there presented, and really has no direct reference to the colour scheme. That is we may have "values" in a monochrome, and so the term may be applied to a photograph as well as to the most vividly painted picture.

All light which does not emanate from a self-luminous source like the sun or artificial illuminant is either reflected light from the surface of things, or transmitted light through transparent or translucent bodies. The highest spot of light made by the sun striking the surface of a globe, a focus of the sun's image, is really as much a reflection as the milder, less intense reflections on the shaded parts, even down to what we call the deepest shadow on the globe. They express, if literally understood, single degrees among the endless gradations from highest light to intensest shadow.

In studying the light and shade scheme of a picture we are all apt to isolate the different parts of it, and so direct individual attention that we forget they are only parts of "one stupendous whole" constituting a supported unity. If an artist should construct his picture with consideration merely of the individual forms it is made up of—however well he might conform to the established rules of composition, the result would be flat and unnatural looking, because he had not considered how these parts were going to play their concerted role to the general impression. In the early schools of painting no particular thought was had of the value one object bears to another when associated. It was some time before painters found out the necessity of balancing the various masses or areas of a picture.

The photographer fortunately does not have to create, so to say, the individual valuation of each thing in his picture, to make it contribute just the proper proportion to give the general impression of completeness—and unified effect. Nature fixes the values of a photograph, and the worker with the camera when nature controls the light scheme, merely reproduces the actuality; but the painter has to trust to his power of visual estimation of the relativity of light and shade. In other words, he has to make the values. However, the photographer when he constructs his own scheme of illumination, that is, controls it to his purpose, must needs have a proper understanding of nature's normal "values," or he may reverse the scale and register false values. We see this falsification sometimes in studio portraiture, and one wonders what is the cause of the strange effect.

Let us take the case of values in a natural landscape. Let us suppose the light comes from a source in the background, what is the effect? The strongest values would be in the immediate foreground. The grass and shrubbery would be dark in tone, and the darkest part in a photograph. As the landscape recedes the value of tree-trunks and their shadows begins to diminish. Instead of a distinct black they are more or less broken and atmospheric. Further back the trees and foliage show still less distinct, the foliage in particular forming delicate shading, broken up so that it is a differentiation of greys and not of black at all. The sky, of course, is the highest key of all.

Now if the artist in reproducing such a view, should give any tone too dark or too light in the relative scale of light and shade in this recession of the planes of the picture, foreground intermediate and far distance, he would register false values, and to an eye that appreciates tonal values it would look unnatural.

The photographer needs only the eye to appreciate but the painter must have the power of perception combined with the skill to imitate what he sees. But at times, this skill

Continued on page 636

Telling the new picture-maker

(No. 63)

Sharper Pictures

Focusing is extremely simple when you have only one subject—or person, to be more specific—in your picture. You merely determine the distance from subject to camera, set the focus scale at that distance mark, and shoot. At first you may not be able to determine the distance by a mere glance, but a little practice will pay you large dividends in clear, sharp pictures that you will be proud to display to your friends.

Suppose, however, there are two or more subjects to be pictured—one a little nearer to the camera than the other. In that case, compromise by setting the focus somewhat beyond the nearest subject. Then by referring to the depth-of-field table in your camera instruction book, select the lens opening that would just cover the subject at the chosen focus setting.

Of course, a similar result could be obtained by focusing on some other point and then using a somewhat smaller lens opening. But for practical purposes and to get proper distribution of sharpness, focusing on a midway point for a subject of this kind is the proper course.

If the picture is a close-up, and since depth of field is always limited in close-up shots, such compromise focusing is most helpful. But it is also useful in shots where you want everything sharp from infinity to fairly near the camera. If you will examine the depth-of-field table in your camera manual, you will see that for many subjects there is a little advantage in setting the lens at infinity. By setting it for some nearer point, as indicated in the table, you can get near objects sharper—and still retain sufficient sharpness in distance objects.

In cases where you need considerable depth of field, yet want to keep the exposure time short, Tri-X film is a great advantage. It allows you to use a much smaller lens opening than if you were using a slow film—thereby giving a much deeper zone of sharpness.

Sometimes, however, you do not want everything sharp. In a close-up of a person, for example, it may be best to show the background at least slightly out of focus. Then you should have the subject fairly well separated from the background, focus on the nearest part of the subject's face or head, and use the largest possible lens opening. The closer you are to the subject, the more you can diffuse background detail.

Careful measuring of distances is essential for accurate focusing, especially in close-ups. A photographic range finder is the most convenient measuring device.

Telling the new picture-maker

(No. 64)

Pick Your Paper

Picture takers who make their own enlargements should know the value of different paper surfaces, tones, and contrasts. Crisp sparkling negatives, for example, often look their best when printed on a fine glossy paper which will "snap up" the blacks and accentuate the highlights. On the other hand, however, certain character studies and pictorial views call for a different paper—one that has more warmth or perhaps a certain textured effect to the paper itself.

Knowing just what one wants—and, then again, knowing just which paper to buy to achieve that effect—are two entirely different matters. To clarify the situation the following list of paper surfaces—with suggestions for their use—may be found helpful:

N—(White, smooth, lustre)—An excellent surface for subjects which are rich in detail. A normal choice for cold-toned subjects such as snowscapes and seascapes. Also ideal for sepia toning, especially as a basis for hand colouring.

F—(White, smooth, glossy)—For prints in which maximum detail is desired. No other paper surface permits so long a scale of gradation, nor such crispness of detail. Prints intended for glazing are always made on this paper.

G—(White, fine-grained, lustre)—A very fine paper for exhibition prints. 'Fine-grained' denotes a very finely pebelled surface which adds richness with very little loss of definition. Prints on this surface look fine in sepia.

P—(Old ivory, fine-grained, lustre)—The rich ivory tint makes this type of paper ideal for scenes which imply or include firelight, candlelight, or lamplight—for character studies of elderly people—for strong masculine pictures—briefly for pictures whenever extreme warmth or a feeling of mellow antiquity is essential.

C—(White, grained, high-lustre)—For fairly large prints in which some subordination of detail is desired. Fine for character studies, close-ups of elderly people and landscapes in which a broad effect is wanted.

In addition to the above, a number of other more or less special paper surfaces for special effects are available. There are papers with a silk-like texture (Y) or white, fine-grained, high lustre (K), for example. Such papers are for the venturesome, those who choose with discrimination. But whether one desires a fine-grained or a glossy finish, there are photographic papers today to meet every need and every taste. If you want extra fun from your print making, try some of these surfaces the next time you make prints.

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Two Interesting Aspects

Continued from page 624

of the painter gives him advantage over the photo-artist. There may happen a case where some accidental object in a scene produces a false value; a white house in the shadow part of the foreground would upset the whole tone of the picture, because it is a note out of tune, a note belonging in the sky. The painter has it in his power to reduce over intensity and harmonise the scale. The photographer may, to be sure, manipulate the negative, but you know with what indifferent result.

In some photographs of interiors, too, where the light comes in through a window, and strikes directly upon a picture on the wall, it may have even a wide white margin. Here the camera would give the same value to this high-lighted object as prevails in the intense high-light part of the room, and hence a flagrant case of false values.

Again—in a bunch of flowers made up of different coloured flowers and variation of green foliage, the photographer has to study carefully, and call into play all the devices of photography to get his relativity of tone correct and his contrasts proper. The painter can trust to his eye, and soften or intensify where he will, but the photographer must experiment, because what his eye tells him is not going to be recorded directly by the film, even when he studies visual and photographic contrasts. He must study just what kind of technique must be used to approximate in the photograph his natural visual relativity of light and shade.

Outdoor Colour Pictures

For best results, remember that outdoor colour film is made so that it will produce the best colour pictures in brilliant sunlight. Flattened, or 'even' sunshine is best. That is because contrast in colour photography is not provided by light and shade, but rather by differences in colour. You will find that it pays to keep the sun *behind* you at most times —for this keeps light and shade contrast to a minimum and gives the most even or "flat" illumination.

Next, watch your exposures! With most black-and-white films your emulsion latitude is such that small variations in exposure are often permissible. But that is not the case with colour film. Colour film has little exposure latitude. Exposure must be exact if colour is to be good. So read and follow the exposure guide packed with each roll of film. That is the easiest way to make good colour pictures.

Then, watch the time of day when you do your picture taking. The colour of daylight varies from hour to hour, and this variation will have a definite influence on the colour quality of your films. In the very early morning, for instance, and in the very late afternoon, the light has a yellowish tinge. This yellow tinge will clearly show in your pictures—so, for normal colour quality, avoid picture taking at those hours and work only during the brighter hours of the day.

Finally, don't always pick the most colourful subjects you can find. A little restraint often pays better dividends pictorially—and subjects in which the colours are less obtrusive often make more pleasing pictures than those in which they are vivid and blatant.

(No. 65)

N. OZOLINS: **The Equilibrists**

The ocean beach is an admirable setting for pictures in Kodachrome. Holiday incidents like the one above have a dual value in colour.

TECHNICAL DATA: Third, Class A, Set for April. Exp. 1/100 sec., f 8, Super-XX film, reflex, orange filter.

Notes from the Magazines

PICTORIALISM & COLOUR PHOTOGRAPHY

The Developer & Enlarger, official magazine of the Wellington (N.Z.) Camera Club (Inc.), March, 1956.

On changing over to colour, many otherwise serious photographers become somewhat blinded by the new medium. Attracted by the ability of colour film to reproduce colours with great accuracy, they become blinded to anything else but the reproduction of colour. In this they are abetted by the manufacturers of colour film who recommend that their films be exposed in bright sunny weather between the hours of 10 a.m. and 4 p.m. The resulting colours are accurate but not very pictorial. There is, really, no reason why the picture made by the photographer should look like the original scene. As in other branches of art, the photographer should not endeavour to reproduce a scene as it is, but should aim to create a personal pictorial interpretation stressing some quality of the original by lighting, atmosphere, key, etc. Photographs of the same landscape should be different when taken by different photographers. Unfortunately much exhibition work, both colour and monochrome, lacks character, and could be the work of many photographers. Colour photography can, and should, be something more than the production of literal postcard pictures of pretty scenes photographed in full mid-day sun.

Perhaps the most common reason for failure in colour photography is the selection of the wrong type of lighting. It is natural enough to take photographs in fine summer weather during the holiday season, but during much of these times the light is very blue and harsh. While the eye will tolerate a colour transparency that is too warm, an unpleasant feeling is usually experienced when a transparency is too cold. To avoid this effect the writer restricts the exposure of colour film to two hours after sunrise and before sunset when the light is much warmer in quality. Having broken the rules as to the time of exposure the next step is to reduce the contrast of the subject so that the film is better able to reproduce the colour without harshness. For close-ups the use of an artificial reflector in the form of a sheet, newspaper, etc., to lighten the shadows is essential. The reflector must be white in colour. In the case of distant subjects where an artificial reflector cannot be used, natural reflectors can give the same effect. By exposing when the sky is full of large broken clouds light will be reflected into the shadows. Days that are wet or overcast can be very rewarding when, as often happens, the sun breaks out briefly just before sunset. On such occasions the warmer light of the late afternoon sun shining on light coloured objects such as ships and distant buildings is contrasted with colder coloured objects illuminated from the overcast sky. In all cases the effect will be enhanced if the colours are repeated in water or areas of wet sand or streets. Water is indeed the photographer's best friend for both colour and monochrome.

Hazy days with little direct sunshine can be useful as the reduced contrast on such occasions enables the film to cope with difficult against the light subjects. If the day is grey it must be remembered that a grey day is, in fact, a blue day, and a warm coloured filter must be used to eliminate the blue cast. In this, and other conditions when the lighting is somewhat abnormal, the determination of exposure can be difficult, and exposure meters are only part of the answer. It is suggested that where a worth while subject is photographed the photographer should bracket two or more exposures. The expenditure of the additional film is well worth while as a perfect exposure is made certain and the average roll of colour film exposures contains much snap-shot material that might better be saved.

C. G. R. Ward

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MR. KELLY ANSWERS THE CRITICS

The Lens, the official organ of the Photographic Society of Ireland, July. 1956

In my attitude to photography—or at least to what is generally accepted as pictorial photography—I suppose it would be fair to call me conservative. Since this word nowadays seems to be used mostly in derision, I hasten to add that I have no intention whatsoever of making any apology for my conservatism, but on the contrary I want to say to those who deride it, that it is high time they opened their minds to a little clear thinking.

I am weary to death of the annual complaints at our Exhibition—"Nothing at all new," "The same old thing," "A great lack of originality," "We need a fresh outlook," etc., etc., ad nauseam. We get them all every year and they come mostly from the same people. I have just about enough sense of humour to be mildly amused, and thereby keep my temper. Those people who say year after year, "Very conservative—nothing new"—do they not realise that they are inviting a counter charge of conservatism in their criticism? Am I not entitled to retort, "The same old cliches—have you no new criticism to offer?"

In point of fact, I have many times asked some of the complainants if *they* had any bright ideas as to new subjects, new treatments, new outlooks. Mostly I got vague or meaningless replies; quite often I was given (in all good faith, no doubt) ideas which actually have been tried out long ago! Other than these, all I got was a few suggestions which would turn an exhibition into a cheap imitation of the cheap sensational press.

Let's face it. These new subjects, or aspects of subjects, or different treatments—where are they to come from? Pictorial photography, of its very nature as a monochrome rendering or representation of coloured subjects, is decidedly limited in its possible applications. That's fact, whether we like it or not. But for over a century now, hundreds, thousands, perhaps millions of men and women—countless numbers of them fervent worshippers at the shrine of progress and novelty—have bent all their energies to the task of producing new ideas, new angles, new approaches in pictorialism. Does anyone in his senses now think that the 200 or so members in the P.S.I. (or the few thousand in Britain or the U.S.A. or anywhere else) can produce each year a crop of pictures which could be said to be different to anything done before!

A crop? Could they produce even ONE? COULD they? Well, suppose for a minute they could, and that they do. Now tell me how long this idea (or treatment or what have you) will remain new, novel or original. I'll answer that myself. In a matter of days it will be done to death, and in weeks it will be "old stuff", like all the rest of it.

Now look! As long as every man is different to his fellows, every man's handiwork, whether with the aid of a camera or anything else, will have some individuality. There are millions of people, millions of trees, millions of clouds, millions of all sorts of beautiful and interesting things in the world, all waiting to be photographed and made into beautiful pictures—by someone who knows how. Well, let's get cracking at 'em and leave the sour-pusses to growl that it's all the "same old stuff."

We conservatives will enjoy ourselves producing photographs (provided they are *good* photographs) and if others can enjoy themselves crying aloud to heaven for something new—well, it will be nice to know that everyone is happy, won't it? P. Kelly

■

DYES AND PHOTOGRAPHY

(*Extract from Ex Cathedra, The British Journal of Photography, April* 27, 1956.)

This year sees a centenary, and a jubilee. Both are connected with dyes and both are to-day not only of interest to photographers, but also of great interest and value to chemistry. The centenary is that of the discovery of aniline dyes by (Sir) William Henry Perkin when he was 18 years of age. At the time he was a student of chemistry under Professor A. W. von Hofmann, to whom he afterwards became an assistant, and so keen was his interest that he had acquired a small laboratory at home wherein he carried out experimental work on his own account. Some remarks of Professor Hofmann had suggested to Perkin to attempt to synthesise quinine, and to this end, in the year 1856, he oxidised impure aniline with potassium dichromate, and obtained a black product from which he was able to extract a bluish substance which possessed good dyeing properties. It was the first aniline dye to be produced and became known as 'aniline purple' or 'aniline mauve.' In due course the patent covering the manufacture of the dye was taken out in 1856 (English Patent No. 1884). A works was started at Greenford Green and so there commenced the aniline dye industry. To the photographer quite the most important thing about aniline dyes is the part they have played in the colour sensitising of photographic emulsions, extending ever further their power to reproduce colour in monochrome. The first step in this direction was, of course, the isochromatic plate—later also film—made possible mainly by the discoveries of Professor Hermann Vogel in the field of what he called the 'optical sensitisers.' Just as Perkin's discovery of aniline mauve resulted from an attempted solution of a totally different problem, the synthesis of quinine, so, it will be remembered, Vogel's solution of the problem of the 'colour blindness' of emulsions emerged from experiments on collodion dry plates that had been given an anti-halation backing containing certain dyes, in particular a yellowish-red dye (corallin). The behaviour of these plates led to the discovery of the possibility of colour sensitising and so not only opened the way to vastly more correct tone values in monochrome photographs but also laid the foundations of colour photography.

When the 1914/18 war broke out this country quickly discovered how much she had become dependent on German chemicals and allied products, and in no department was this condition more serious than in photography. We lacked practically all the new developers, we had no sensitisers, we had no fast dyes. We were short of dyes not only for colour sensitising but also for making filters for correcting excess of ultra-violet or for absorbing or isolating infra-red. We were quite suddenly bereft of all the fast blue dyes we had used for blue-tinting our paper base and our baryta coating. Incidentally our baryta coating facilities sufficed for little more than experimental production. Only when stocks of the special blue dye that we had learned to use for our paper whites were exhausted did we realise what a difference the blue made and what a sparkle it conferred on the print; its absence spelt only too often a near grey for the whites of our bromide and gaslight papers. Naturally the quantity of dye required by the photographic industry was very small in comparison to that called for by the textile manufacturers, but in both cases the want of it was felt very strongly and it was a matter for great satisfaction when supplies began to be available. By 1918 one half the total of pre-war imports of indanthrene blue were being produced, and by 1919 production amounted to one-and-a-half times the total pre-war imports. That was not all. In addition to the discovery of aniline mauve Perkin had played no mean part in the production and development of artificial alizarine which entirely replaced the red dye made from the madder root. The original discoverers of the synthetic production of alizarine had made it from anthracene; but Perkin patented a commercial process which produced it from napthalene, and this became the basic material and secured a virtual monopoly for several years, during which not only was anthraquinone produced from napthalene at a lower price than previously, but new and important derivatives of anthraquinone were produced by more rapid and much less expensive routes—a parallel story to the discovery and development of synthetic indigo.

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FAULTLESS PRINT GLAZING

Good Photography, May, 1956.

Glazing prints on glass need not deter the amateur He can get first-class results by following carefully the instructions given below. Most disappointments are due to the print sticking, uneven drying and unglazed specks caused by dust. Close attention, therefore is necessary at each stage and there should be no haste to see the finished prints.

Firstly, the glass used should be cleaned and free from all grease and finger marks by washing the whole surface in warm water with a clean rag. No soap should be used, for it is sure to cause the print to stick. The glass is then dried with another clean rag, such as a large square of cotton sheeting. Plenty of clean rags should be available, for the washing and polishing process must be repeated before each print is glazed.

When the glass is dry apply a little commercial glass polisher and burnish with plenty of elbow-grease, using another dry, clean rag. While giving this final polishing, the print to be glazed can be soaking in the glazing solution—but never oversoak; two to three minutes is ample.

Before applying the print make a pad from fluffless material—turn in the frayed edges—and smooth down the glass surface from top to bottom, so picking up any dust particles that have settled on the surface. The print can then be applied to the glass quickly.

Holding the print by two corners, drop the centre on to the glass and lower the corners gently so that the glazing solution will push out air pockets. Squeegee by applying short dabs to the centre, working out-

wards to the edges, covering with fresh sheets of newspaper as a drying agent, when each becomes sodden. Rolling the squeegee back and forwards is inclined to make lines of water-filled spots which are hard to free, then the print will have to be resoaked and applied again. A roller squeegee is first-rate, but even a short length of stout rubber piping can be satisfactory if rolled with the palm of the hand.

If cotton fragments, dust or grit do happen to settle on the glass before the print is applied, they can be seen by holding the reverse side of the glass at an angle to a light; shiny specks indicate where the particles are keeping the print from the glass.

Gently wipe away all surplus moisture on the glass ready for the long drying. At this point directions, usually instruct standing the glass in a warm place. but ten to one the print will dry unevenly, peeling off at the edges prematurely, while the centre continues to glaze. Lay the glass on a flat surface, print uppermost, and cover with newspapers, and these again cover with a book sufficiently large to cover the print; this again can be topped by a weight. There is then no chance of uneven drying.

The longer the print is left to dry in this way the more the glaze improves; overnight should be sufficient. The glazer is then ready to be brought to temperate warmth (in a room with a fire, or in an airing cupboard, for example) and the print will peel off on its own complete with mirror-like glaze. Finally, it should be mentioned that this method should never be speeded up by extra heating, or the print will curl and crack.

■

TRUER COLOURS

By Raoul Hausmann

Camera, Lucerne, July, 1956

In painting, the application of colour may be expressed in tints quite different from those nature displays. In colour photography this is impossible. For this very reason colour photography has seldom, if ever, got beyond the stage of the coloured postcard. This is especially true of prints on paper. These defects are caused partly by a lack of certain tints which are no longer obtainable, partly by reliance on specific synthetic dyes. Nevertheless, colour photography has its dilettantes, a fact which now and then seems to demonstrate that the colour sense of the beholder is either dulled or not very well developed. The vital key to the problems of colour photography has not yet been found. We have not yet succeeded in giving that completeness to the theoretical foundations and solution of technical factors which bring about the reproduction of coloured light and which constitutes the fascinating impression of nature's phenomena before our eyes. The first theory concerning the nature of spectral colours was laid down by Newton, who, when doing so, perpetrated a deliberate error by pretending that there were seven colours. In reality, however, there are only six, *i.e.* violet, red, orange, yellow, green and blue. He also asserted that colours have their complements, *i.e.* violet has, as complementary colour, orange; red has green; and yellow has blue. This theory was modified by Ducos du Hauron, Young and Helmholtz who maintained that yellow was not a pure spectral colour but the result of the superimposition of red and green rays. According to the latest researches of the Kodak laboratories in Rochester (N.Y., U.S.A.) however, the super-imposition of yellowish-red and yellowish-green spectral rays does not yield a yellow spectral, but a neutral, impure, colour. Even so, the experiments made by the physicist Hecht in Leipzig are not in accord with this. He shone red rays into the right eye of a subject, and green rays into the left eye. The subject subsequently saw yellow. This colour perception of the binocular yellow was only a subjective impression on a specific element of the retina.

When two of Kodak's scientists again took up Hecht's experiments, they did so because they believed that psychologically pure perception in the human eye is regulated by two monocular excitatory factors which are the consonances of the pure monochromatic factors red and green. In spite of this they write: "Only in this case can the binocular perception of yellow, which arises from two monocular stimuli, be taken for a central concentration of two monocular, independent processes." At the same time the two scientists proceed from the fact that physically monochrome light produces no absolutely pyschologically pure colour. According to their opinion there are only three colours of the spectrum capable of this, pure blue, green, and yellow. Hence comes the weighty question: "Should research predominate in the spectral-physical or in the psychological field?" The opponent of the colour theory of Young and Helmholtz, Professor Hering, explains human perception of colour by the superimposition of two pairs of coupled sense-elements. One is red-green, the other blue-yellow. The perception for yellow is thus explained not by the blending of other colours, but by the excitation of a special sense-element for yellow. In any case, the explanation of a perception for yellow remains unsolved for the present. This appears to indicate that there is a basic error in the technical arrangement of colour layers and also in the filtering of the three colours, in colour film. Would this be the explanation for the so often unsatisfactory results with colour diapositives, colour prints and colour printing.

■

THE NEWSPAPER TEST

Tropical Photography, July-August, 1956

Every serious photographer reaches the stage where he wants to produce negatives of a standard quality. Apart from the satisfaction of knowing he has mastered an art, there are very real practical advantages if he does his own printing or processing. Negatives of differing contrasts need different grades of paper; very thin negatives give muddy shadows; very dense negatives take too long exposure time in printing, apart from the loss in sharpness and the increase in graininess.

All sorts of things have to be watched to produce consistent negatives: the lighting, the exposure, the negative developing. Even if all these are under strictest control, this still leaves unanswered the question of the best negative quality to aim for.

By means of sensitometry, it is possible to determine the ideal negative characteristics. But quite apart from the scientific aspect, the background to the question is as follows.

A negative can go from clear base to so dark that a bright light cannot be seen through it. Neither of these extremes are of much use to the photographer. The criterion is the shadow area in the scene photographed in which *detail is required in the print.* If this shadow area is rendered dark on the negative, much of the tone scale has been wasted. Apart from this,

the middle tones and the highlights will suffer in quality. If the shadow area is clear base in the negative, then it can show no details.

Particularly portrait photographers have found by long experience that one way of judging negative quality is to lay the negative on a newspaper in bright light. The shadow area should not be quite clear. It should be possible to read the print through all the important face tones with the exception of the main highlights on the forehead.

Try some of your negatives and see how they pass the newspaper test.

■

IS YOUR SCREEN TOO BRIGHT?

By Harris B. Tuttle, Hon. P.S.A., F.P.S.A., and Allen Stimson, F.P.S.A.

(*P.S.A. Journal*, March, 1956)

Persons who project pictures seem to have a tendency to get the brightest bulb possible, the fastest projection lens obtainable, and then use the two on a small screen. The result is sometimes too much light or over-exposure on the screen.

Under such conditions, the film which was correctly exposed in the camera and so carefully processed may present a washed-out appearance on the screen. Colour film loses its true rendition of the subject under such circumstances.

Often the projectionist thinks he has over-exposed his scenes. So, after that, he increases the film speed rating and uses less exposure. The results may look better on the screen, but under-exposure in the camera and over-exposure upon projection is not the correct combination.

The reverse is also true, wherein some workers use a small bulb in their projector and a slow lens together with an extra large screen, resulting in a picture that is too dark, often "muddy" in appearance. In such cases the worker believes he has under-exposed his scenes and opens his camera lens wider, with the result that his next picture is somewhat lighter, but the contrast has been reduced and the colour values are again distorted.

What is the remedy?

There are several, but changing the exposure is certainly not one of them. There is no substitute for correct exposure, especially with colour film. The film in the camera should always be exposed correctly. Then, with proper conditions of projection, the picture will appear on the screen just as it did when it was photographed.

But how does one know when the proper amount of illumination is reaching the screen for correct projection, not too little, not too much?

What constitutes "proper" illumination is a matter for debate and the S.M.P.T.E. as well as A.S.A. are finding it difficult to arrive at very definite and precise answers. But the home movie enthusiast will do well to approximate the standards these groups are approaching, and to do so will result in the much needed improvement in projection conditions.

For the benefit of the more serious minded, let's look a minute at the A.S.A. screen brightness figures. Illumination means light hitting the screen; brightness means the amount of light reflected from it. Since the screen does not reflect 100%, some light is absorbed by it, obviously the screen brightness in footlamberts will be less than the illumination (footcandles) falling on it.

Recommended Brightness

For matte surface screens: 10 footlamberts, with 5 being the minimum and 20 being the maximum, is usually recommended.

For beaded screens: 10 footlamberts also, with not more than 20 footlamberts at 5° and not less than 5 footlamberts at 20°

Footlamberts are obtained by multiplying footcandles by the reflectance of the screen. In order, then, to obtain the required number of footlamberts, it would be necessary to determine the number of footcandles of illumination falling on the screen and multiply this by the reflectance of the screen.

A white matte surface screen has a reflectance of about .75. A glass beaded screen has a reflectance of about .85. We say "about" because the substances of different manufacturers will vary, and some screens are dirty, but the above figures are fairly close.

Measure the Screen

The illumination coming from the projector is then measured, and this is done by holding an exposure meter so that the light-sensitive cell is in the plane of the projection screen, and pointed directly at the projector. In this instance the projector should be running at normal speed with no film in the gate. It may be necessary to move the screen out of the way so that the meter can be placed precisely the same distance from the projector as the screen is when a film is being projected. This exact position is very important if the throw is short.

If the meter being used reads in footcandles, then all that is left to do is to multiply the reading in footcandles by .75 for a matte surface screen, or .85 for a glass beaded screen, and the result will be the answer in footlamberts. For correct projection the answer should be about 10.

This means that the screen illumination coming from the projector should be about 14 footcandles when matte surface screens are to be used, or about 12 footcandles when a glass beaded screen is used.

Calibrate the Meter

If your particular meter does not read in footcandles you might borrow one for this test. Once you have established the correct distance to place your particular projector from the screen you normally use, the relationship should remain constant enough so that tests are not needed every time you prepare to show a picture.

Your own meter can be very approximately calibrated for footcandles by placing a 100 watt lamp in a socket some five feet from any wall or other reflective subject and take a reading with your meter at the exact distance of 34½ inches from the centre of this bulb. At this distance the reading on your meter will be about 14 footcandles. When your meter is exactly 37½ inches from the bulb, the reading on your meter will be equal to 12 footcandles.

Now, supposing you find upon measuring the illumination from your projector that it is not correct, what can you do? There are several remedies. If your illumination is too much, you can increase the distance from projector to screen until you get the proper reading for the type screen you are using.

If you do not have enough illumination you can push the projector closer to the screen.

A smaller or larger projection bulb may be used, providing of course that your projector will accommo-

date such a change. Don't ever use a larger bulb in a projector that the projector has been designed to accommodate.

If the illumination is too great, a slower speed projection lens can be employed, or a larger picture can be projected. Perhaps some day the manufacturers will supply projection lenses with an adjustable diaphragm, the same as camera lenses employ. Besides being convenient to use in controlling the proper illumination, this would bring the importance of proper screen brightness to the projectionist.

Perhaps the reader will not want to bother about making the measurements given above, yet we feel anyone who has read this far is sufficiently interested in seeing that his films are properly projected insofa as the proper illumination and screen brightness are concerned so as to want to improve his projection technique and make it more nearly normal.

Screen-bulb-lens

In that connection let us give a few examples of proper equipment set-ups which come very close to the accepted 10 footlamberts of screen brilliance.

If your projector is 16mm. and you are using a beaded screen 40 inches wide, your projector should be equipped with a 300 watt bulb if your projection lens is *f*/1.6, *f*/2, or *f*/2.5.

With a matte screen of the same width, the bulb should be 400 watt with an *f*/1.6 or *f*/2 lens, or a 500 watt bulb with an *f*/2.5 lens.

If you are using a beaded screen 50 inches wide the bulb should still be 300 watt for *f*/1.6 or *f*/2 lens, or a 400 watt bulb if the lens is *f*/2.5.

For 50 inch matte surface screens the bulbs should be 500 for *f*/1.6, 750 for *f*/2, and 1000 watt for *f*/2.5.

Those who project 8mm. pictures on a 30 inch beaded screen should use a 300 watt bulb with an *f*/1.6 or an *f*/2 lens. On a matte surface 30 inch screen the bulb should be 500 watt with an *f*/1.6 lens, and 750 watt with an *f*/2 lens. A 40 inch matte screen is not recommended for 8mm. nor are larger beaded screens.

Cautions

It should be pointed out that the foregoing figures cannot be taken as correct since the optical systems in projectors vary a great deal. The actual measurement of the light is far more accurate, but the above figures will serve as a substitute for those who would like to compare their present projection set-up with about what it should be.

It should also be noted that the reflectances of screens vary. A new beaded screen is much brighter than one which is a couple of years old. Matte surface screens, too, vary greatly, and unless one has access to delicate measuring instruments such as used in laboratories he cannot expect to arrive at an accurate answer, but the figures presented here will at least improve present projection conditions with the average movie maker which at times are badly out of line.

The great care in exposing a film, especially a colour film, is completely lost if the same careful attention is not given to presenting the film on the screen.

This is a picture which would well be printed on a white, fine-grained, lustre (G) surface in order to disperse a slight graininess that is apparent here.

See "Telling the New Picture Maker—Pick Your Paper Surface", Page 626.

Review of Contest Entries

NUMBER OF ENTRIES	67
(A/S 7, B/S 19, A/O 13, B/O 28)	
NUMBER OF COMPETITORS	32
NUMBER OF NEW COMPETITORS ..	2
NUMBER OF PRIZE AWARDS	15

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appeared on page 524 of the September issue.

J.E.B., Yerongpilly.—All four of yours gained recognition. The prizewinner is a documentary type of subject, yet it has pictorial merit, too; the selected high viewpoint and the direction of the lighting have made much of the tonal range of the objects hanging on the line and brought about an interesting pattern, in which the few notes of black have been very helpful. "The Old Lamp" is a class of subject that always has some psychological appeal; because it has been shown on such a large scale, your example is not particularly outstanding in this respect; but its technical quality is fine. An unusual angle has been used to effect again in taking "Upstairs Window". Your remaining print, though entered in the set subject, could scarcely be considered an unusual angle; the print was therefore transferred to the open section, where it gained HC for general interest and technical quality.

R.K.B., Gympie.—Of your three we prefer that of the little girl amusingly sampling the golden-syrup from a tin; the subject gained HC. "Loving Brother" is a subject that has news interest, since the picture was taken at the time of the floods; it is very difficult to make anything of pictorial value out of such material. "Roses" gained HC, despite the very dark background, which is not usually favoured.

W.S.B., Toronto.—Your prizewinner in the open section, "Playmates", was successful because there is a strong bond between the boy and the dog which unifies the whole subject into a satisfactory pictorial arrangement; technical quality is entirely satisfactory, too. "The Old Fig Tree" is quite attractive enough to stand on its own merits as a tree study; there was scarcely any need to include the boy; however, HC for general interest and technique.

E.R.C., East Kew.—"Sea and Sky" is not a subject that impresses us greatly; its general flatness of tone has failed to dramatise the scene in a way that is necessary for this class of seascape; perhaps a much darker print might help by bringing out some more of the textural rendition of the water surface; but in any case the small boat in the distance is too insignificant as a principal theme and the figures at the left bring about a division of interest.

F.G.C., Naremburn.—Although it must have been almost a candid shot, so far as the actual taking was concerned, your prizewinner nevertheless possesses excellent pictorial balance, the figures being opposed on corresponding 'thirds' of the arrangement; the weakness lies in the fact that neither one is conscious of the other. Technical quality, more than anything else, was responsible for "Corner Posts" gaining HC; this is a subject that might do better in a set contest for pattern and texture.

I.H.C., Hamilton.—In spite of its rather formal arrangement, "Mixed Bowl" gained a prize award—this mainly for technical excellence. Both of your rather fragmentary but interesting studies of unusual fence posts gained HC; neither quite has the makings of a pictorial arrangement. "Flotsam" contains some promising material, the theme of which might be developed by strong print treatment as a texture study.

R.F.C., South Hurstville.—"Letting Off Steam" gained HC for its impression of pent-up energy, the engine and its environment completely dwarfing the figure of the driver on the ground. Your other print is a good technical result achieved under rather difficult lighting; pictorially the placing of the figure is too central.

J.D., Mildura.—All three of yours gained HC, as each readily qualifies for 'an unusual angle'. The little girl makes an attractive subject in herself, but the burnt-out background is unfortunate. "Bricks and Wrought Iron" is an interesting pattern, of which somewhat too much has been included; the result is a little overpowering. "Stairway to the Sky" is unique for its geometrical shapes, brought about by the carefully chosen point of view.

F.L.E., Narromine.—"Steps" is an interesting contribution to the set theme, attractive lighting helping this print to attain HC status.

K.A.F., Croydon Park.—Your single entry in the month's contest could qualify as an unusual angle shot, but the subject is not one that promotes much excitement, the upper portion of the print being quite devoid of interest of any kind.

A.L.G., Geelong.—A prize was awarded to your very successful indoor study, mainly for excellent technique; since there can be no doubt in such a subject as this where the main interest lies, there was hardly any occasion to include so much of the broad detail of the room.

H.L.H., Ulong.—Both of your prints are of interesting subjects; this shows that you are able to appreciate a suitable point of view and that you have an eye to simplification of your arrangements. It remains now for you to improve your technique; then you should soon be turning out pictures that will make prizewinners.

J.M.H., Hobart.—"Marie" shows fine print quality, hence its award of HC; in portraiture, it is a wise precaution to ensure that any centres of stronger contrasts (maximum highlight and shadow) falls within the area of the face; in the present example the strongest highlight is on the collar, and this tends to distract the attention.

L.G.H., Ashgrove West.—HC for your set-subject entry because it is so definitely 'different'. "Encounter" is an imaginative idea, but the print gives the impression of having been trimmed too close on both sides.

K.I., Bondi.—"Boy Meets Girl" certainly qualifies as an unusual angle and also has some story-telling merit; the lack of tonal quality in this and your other two prints seems to indicate that something should be done about your method of processing; you should be able to produce clear whites in the highlights and pure blacks in the heavy shadows; the efficient use of a test strip preceding printing should put you on the right track regarding printing time—development should be a constant factor, by time and tem-

perature. "Goalie Trapped" is a good example of 'stopped' action during a sporting event. "Sunrise" is a type of 'unusual angle' of a building, but one that results in a striking picture only when the print is very much stronger than your example.

E.H.J., Broadmeadows.—From any angle the subject of "Angular Fantasy" would be a feast of pattern; the difficulty in this type of subject is to single out a small section that 'runs' together as a unified arrangement. Such a problem would be a difficult one with the material offering on this occasion.

B.J.K., Mildura.—Of your three HC awards the two set-subject entries are most interesting, especially "Ravages of Time", which has some historical value apart from its pictorial merit. "Sunlit" is an entirely satisfactory technical result, the subject not being one that offered a great deal from the viewpoint chosen. "Hi" makes rather too much of the pathway, which, after all, is not of sufficient interest to justify such an expanse of paper. Much detail has been lost in the back-lighted treatment of "Safari".

C.L., Millmerran.—The manner in which "St. Peter's Spire" has been taken shows that you are able to appreciate the value of singling out a principal object and placing it at the best position in your viewfinder. Lighting is very attractive in this print and the principal objects are sharp enough in focus to stand enlargement. Watch out for intruding detail that will appear as a fuzzy shape at the edge of a picture.

G.L., Atherton.—It is always very difficult to isolate a tree when it is situated on the bank of a narrow stream, as in your print "The Sentinel"; however, apart from minor deficiencies, the subject is one that would make a fine illustration for a full page of your album.

F.R.L., Riccarton.—Both of yours gained HC, since each has its particular charm. It is the lighting in "Commonwealth Link" that gives the print an instant appeal; on closer inspection it is found that no real centre of interest has been provided. On the other hand, "Relaxation" has a decided point of main interest and, as nothing extraneous should be allowed to intrude upon the idea intended to be conveyed, all surplus material should be trimmed away. A practical suggestion in this case is a trim of 2" from the top and a corresponding amount from the right to preserve the shape.

F.A.H.M., Ballarat.—All four of yours have points of interest, the gum tree probably being the best; but the prints as a whole lack a certain sparkle of tonal quality that comes with top-rate technique. Perhaps you are a little too anxious in whisking them out of the developer; you should try to get more depth of tone in the deep shadows. "Flooded Creek" does not seem to have offered you much in the way of pictorial possibilities and there is an intriguing bit of debris near the right margin that draws the eye thither; if an element of such a strong character is included, it should be made the centre of interest and the rest of the picture subordinated to it. As to your other two prints, using the same subject material, we are not entirely satisfied with either arrangement; the strength of tone in "Sunken Posts" is not sufficient to isolate the posts themselves, and, in any case, depth of focus has not extended far enough into the picture to render the distant posts as sharply as could be desired.

K.McM., Bondi Beach.—In order to achieve an adequate pictorial effect with a subject such as your "Figurehead" it would be necessary to choose a very low viewpoint, to remove all those skyline details and the centrally placed horizon. A dramatic background of clouds would be of great assistance.

I.M., Northcote.—Both of yours gained awards. The prizewinner in the set subject is one of the few entries in this section that showed evidence of forethought; the manner in which the figure has been used to fill the corner of the flat-toned area is most gratifying. Your open-subject entry, "Up River", is one of those clean-cut waterfront prints that are universally acceptable, whatever their pictorial merits may be; in this case the reflections are a decided help.

M.J.M., Warner's Bay.—Your street scene, taken at Newcastle, is technically successful and is generally a subject well recorded; apart from its purely record value, however, we can see no great reason for its taking.

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N.O., Cardiff.—Your prizewinner in the open section is a fine technical effort for which you were wise to employ a glossy surface; this brings out to the utmost all the richness of tones that are a feature of the subject. "Park Idyll" is undoubtedly an unusual angle, and the subject easily qualifies for HC as one of the most novel presented in the month's contest.

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V.W.S., Hurstville.—Welcome to the contest. Your entry is sufficiently interesting to warrant a little more effort in printing, should the occasion arise for the need for another presentation. It would appear that the grade of paper used is a trifle too hard for the negative, resulting in a loss of detail in the sky and the sand. Of your two television-tower subjects we prefer very much the prizewinner, which has been arranged the more diagonally—this makes quite an interesting pattern. "The Toiler" gained HC; it is a well-taken subject with action suitably interrupted; unfortunately there is no sign of the driver, so the horse seems to be self-impelled.

A.J.T., Singleton.—Apparently you are following 'the master' of this low-key effort, and, if so, you must be prepared for some disappointments, for not all attempts in this direction meet with success, though occasionally something really excellent turns up. Neither of your present entries was quite able to stand up to the keen competition this month, but both possess some fine total qualities.

K.J.T., Singleton.—Your tree study is a pleasing scenic; other than that we cannot see much reason for its taking. The two figures on the promenade offered much better material; they would be seen to better advantage against the highlighted portion of the

Continued on page 637

Editorial Notes

THE A.P.-R. PRIZE AWARD LIST OCTOBER, 1956

CLASS "A"—SET SUBJECT

First — "Architectural Design", I. H. Wilson.
(Equal) "Footpath Fantasy", R. J. Pugsley.
Third — "Ghost Ship", I. H. Wilson.
Highly Commended: I. H. Caldwell (2); F. L. Elrington; N. Ozolins (2); I. H. Wilson.

CLASS "A" OPEN SUBJECT

First — "Still Life", N. Ozolins.
Second — "Mixed Bowl", I. H. Caldwell.
Third — "The Fairy Tale", A. L. Gooch.
Highly Commended: J. M. Hannon; F. R. Lamb (2); G. R. Warr; I. H. Wilson.

CLASS "B"—SET SUBJECT

First — "Shuttered Window", K. M. Walker.
Second — "Television Network", V. M. Smith*
(Equal) "Angles and Angel", Ivan Morley.
Third — "Turretted Tower", S. S. Tate.
(Equal) "Monday", Jess Bennett.
Highly Commended: Jess Bennett (2); C. Lane; J. Dickson (3); L. G. Hall; K. Ison; B. Kozlowski (2); Alan Pinn (2).

CLASS "B"—OPEN SUBJECT

First — "Playmates", W. S. Breden.
Second — "Up River", Ivan Morley.
Third — "The Onlooker", F. G. Charles.
(Equal) "The Elusive Banana", L. G. Oates.
Highly Commended: Jess Bennett; W. S. Breden; R. K. Brown (2); F. G. Charles; R. F. Corbett; B. Kozlowski; J. P. Royan, V. W. Smith*; S. S. Tate; K. M. Walker; N. W. Withers.

* *Denotes New Competitor.*

WELCOME TO TWO NEW COMPETITORS

A hearty welcome is extended to the following two new competitors, the latter of whom gained a Second (Equal) and a HC: K.McM. (Bondi Beach, N.S.W.); V.W.S. (Hurstville, N.S.W.).

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Seeking Sunlight, *B. Kozlowski.*—First, Class B, Open for November. Exp. 1/60 sec., *f*/11, Super-XX, reflex.

Cloud Studies:

Threat, *F. P. Hion.*—First, Class A, Set for February. Exp. 1/250 sec., *f*/16, Super-XX film, reflex, light-yellow filter.

Strato-Cumulus, *Noreen Burke.*—Highly Commended, Class B, Set for February. Exp. 1/25 sec., *f*/11, Super-XX film, folding, green filter.

Thunder Brew, *E. R. Cornish.*—Third (Equal), Class B, Set for December, Exp. 1/150 sec., *f*/9, Super-XX film, folding, red filter.

Sun Will Shine, *E. J. Hart.*—Second, Class B, Set for February. Exp. 1/500 sec., *f*/8, Super-XX film, reflex, yellow filter.

Rain Clouds, *Kiki Mathews.*—Highly Commended, Class A, Set for February. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, yellow filter.

Sky Steam, *E. R. Cornish.*—Third (Equal), Class B, Set for February. Exp. 1/100 sec., *f*/11, Super-XX film, folding, yellow filter.

Clouds Roll By, *A. L. Gooch.*—Third (Equal), Class A, Open for November. Exp. 1/100 sec., *f*/11, Super-XX film, reflex, yellow filter.

Sky Plumes, *J. D. Johnstone.*—Third, Class A, Set for February. Exp. 1/100 sec., *f*/8, Super-XX film, reflex, red filter.

Chimney's Artistry, *B. Kozlowski.*—Third (Equal), Class B, Set for February. Exp. 1/60 sec., *f*/11, Super-XX film, reflex, light-green filter.

No Title, *R. V. Leunig.*—Second (Equal), Class B, Open for February. Exp. 1/100 sec., *f*/11, Super-XX film, reflex, green filter.

Open Road, Open Sky, *J. Dickson.*—Third (Equal), Class B, Set for February. Exp. 1/100 sec., *f*/8, Super-XX film, reflex, yellow-green filter.

When Day is Done, *Jess Bennett.*—First, Class B, Set for February. Exp. 1/50 sec., *f*/4.5, Super-XX film, reflex, light-green filter.

Dancing Wind, *I. H. Caldwell.*—Second, Class A, Set for February. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, orange filter.

* * *

THE ROYAL EASTER SHOW

The Arts and Handicrafts Section of Sydney's 1957 Royal Easter Show will feature photography as a competition in respect to the undermentioned classes:

Prints.—Landscape and Seascape; Portrait or Figure (other than children); Child Study; Pattern, Texture or Flowers; Nature Studies or Domestic Animals; Documentary, Everyday Life.

Colour Slides.—Pictorial; Flora and Fauna (in its wild state); Flora and Fauna, any size (gardens or domestic).

ST. IVES FIRST ANNUAL EXHIBITION OF PHOTOGRAPHY

This Exhibition may be seen at the St. Ives 30th Show on 2nd and 3rd November. Official opening by His Excellency Sir John Northcott, Governor of New South Wales, at 2.30 p.m. on Friday, 2nd November.

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V.W.S., Hurstville.—Welcome to the contest. Your entry is sufficiently interesting to warrant a little more effort in printing, should the occasion arise for the need for another presentation. It would appear that the grade of paper used is a trifle too hard for the negative, resulting in a loss of detail in the sky and the sand. Of your two television-tower subjects we prefer very much the prizewinner, which has been arranged the more diagonally—this makes quite an interesting pattern. "The Toiler" gained HC; it is a well-taken subject with action suitably interrupted; unfortunately there is no sign of the driver, so the horse seems to be self-impelled.

A.J.T., Singleton.—Apparently you are following 'the master' of this low-key effort, and, if so, you must be prepared for some disappointments, for not all attempts in this direction meet with success, though occasionally something really excellent turns up. Neither of your present entries was quite able to stand up to the keen competition this month, but both possess some fine total qualities.

K.J.T., Singleton.—Your tree study is a pleasing scenic; other than that we cannot see much reason for its taking. The two figures on the promenade offered much better material; they would be seen to better advantage against the highlighted portion of the

Continued on page 637

Editorial Notes

THE A.P.-R. PRIZE AWARD LIST
OCTOBER, 1956

CLASS "A"—SET SUBJECT

First — "Architectural Design", I. H. Wilson.
(Equal) "Footpath Fantasy", R. J. Pugsley.
Third — "Ghost Ship", I. H. Wilson.
Highly Commended: I. H. Caldwell (2); F. L. Elrington; N. Ozolins (2); I. H. Wilson.

CLASS "A" OPEN SUBJECT

First — "Still Life", N. Ozolins.
Second — "Mixed Bowl", I. H. Caldwell.
Third — "The Fairy Tale", A. L. Gooch.
Highly Commended: J. M. Hannon; F. R. Lamb (2); G. R. Warr; I. H. Wilson.

CLASS "B"—SET SUBJECT

First — "Shuttered Window", K. M. Walker.
Second — "Television Network", V. M. Smith*
(Equal) "Angles and Angel", Ivan Morley.
Third — "Turretted Tower", S. S. Tate.
(Equal) "Monday", Jess Bennett.
Highly Commended: Jess Bennett (2); C. Lane; J. Dickson (3); L. G. Hall; K. Ison; B. Kozlowski (2); Alan Pinn (2).

CLASS "B"—OPEN SUBJECT

First — "Playmates", W. S. Breden.
Second — "Up River", Ivan Morley.
Third — "The Onlooker", F. G. Charles.
(Equal) "The Elusive Banana", L. G. Oates.
Highly Commended: Jess Bennett; W. S. Breden; R. K. Brown (2); F. G. Charles; R. F. Corbett; B. Kozlowski; J. P. Royan, V. W. Smith*; S. S. Tate; K. M. Walker; N. W. Withers.

* *Denotes New Competitor.*

WELCOME TO TWO NEW COMPETITORS

A hearty welcome is extended to the following two new competitors, the latter of whom gained a Second (Equal) and a HC: K.McM. (Bondi Beach, N.S.W.); V.W.S. (Hurstville, N.S.W.).

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Seeking Sunlight, *B. Kozlowski.*—First, Class B, Open for November. Exp. 1/60 sec., *f*/11, Super-XX, reflex.

Cloud Studies:

Threat, *F. P. Hun.*—First, Class A, Set for February. Exp. 1/250 sec., *f*/16, Super-XX film, reflex, light-yellow filter.

Strato-Cumulus, *Noreen Burke.*—Highly Commended, Class B, Set for February. Exp. 1/25 sec., *f*/11, Super-XX film, folding, green filter.

Thunder Brew, *E. R. Cornish.*—Third (Equal), Class B, Set for December. Exp. 1/150 sec., *f*/8, Super-XX film, folding, red filter.

Sun Will Shine, *E. J. Hart.*—Second, Class B, Set for February. Exp. 1/500 sec., *f*/8, Super-XX film, reflex, yellow filter.

Rain Clouds, *Kiki Matheas.*—Highly Commended, Class A, Set for February. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, yellow filter.

Sky Steam, *E. R. Cornish.*—Third (Equal), Class B, Set for February. Exp. 1/100 sec., *f*/11, Super-XX film, folding, yellow filter.

Clouds Roll By, *A. L. Gooch.*—Third (Equal), Class A, Open for November. Exp. 1/100 sec., *f*/11, Super-XX film, reflex, yellow filter.

Sky Plumes, *J. D. Johnstone.*—Third, Class A, Set for February. Exp. 1/100 sec., *f*/8, Super-XX film, reflex, red filter.

Chimney's Artistry, *B. Kozlowski.*—Third (Equal), Class B, Set for February. Exp. 1/60 sec., *f*/11, Super-XX film, reflex, light-green filter.

No Title, *R. V. Leunig.*—Second (Equal), Class B, Open for February. Exp. 1/100 sec., *f*/11, Super-XX film, reflex, green filter.

Open Road, Open Sky, *J. Dickson.*—Third (Equal), Class B, Set for February. Exp. 1/100 sec., *f*/8, Super-XX film, reflex, yellow-green filter.

When Day is Done, *Jess Bennett.*—First, Class B, Set for February. Exp. 1/50 sec., *f*/4.5, Super-XX film, reflex, light-green filter.

Dancing Wind, *I. H. Caldwell.*—Second, Class A, Set for February. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, orange filter.

* * *

THE ROYAL EASTER SHOW

The Arts and Handicrafts Section of Sydney's 1957 Royal Easter Show will feature photography as a competition in respect to the undermentioned classes:

Prints.—Landscape and Seascape; Portrait or Figure (other than children); Child Study; Pattern, Texture or Flowers; Nature Studies or Domestic Animals; Documentary, Everyday Life.

Colour Slides.—Pictorial; Flora and Fauna (in its wild state); Flora and Fauna, any size (gardens or domestic).

ST. IVES FIRST ANNUAL EXHIBITION OF PHOTOGRAPHY

This Exhibition may be seen at the St. Ives 30th Show on 2nd and 3rd November. Official opening by His Excellency Sir John Northcott, Governor of New South Wales, at 2.30 p.m. on Friday, 2nd November.

The Photographic Societies

VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

The Victorian Inter-Club Competitions for 1956 resulted in Melbourne Camera Club securing a narrow win of 0.1 points over Adult Education Association Camera Club. Photographic Society of Victoria was third; Melbourne Leica Club fourth; and the organising club, Preston, gained fifth position. The Colour Section Competition resulted in a win for Preston by 0.6 points over Northern Tasmanian Camera Club; Benalla was third, with Ringwood and Camberwell fourth and fifth respectively. Twenty two clubs competed in the monochrome section, and twenty three in the transparencies.

The winning print in the Exhibition came from the club that gained second place, namely Adult Education. The second print was from the same club. The best slide was entered from Ballarat. Below is a full list of the placings: *Print of the Year*: 1, F. Everard (A.E.A.C.C.); 2, I. Morley (A.E.A.C.C.); 3 (Equal), R. G. Fry (Wodonga) and J. A. Titchener (Dandenong). The averages were: Melbourne Camera Club 185.7, Adult Education Association 185.6, Photographic Society of Victoria 167, Melbourne Leica Club 161.2, Preston Photographic Club 160, Camberwell 154.3, Shepparton 154.3, Dandenong 148.7, Chelsea 140.6, Ballarat 140, Hamilton 134.3, Northern Tasmania 133.1, Geelong 127, Mentone 116.8, Noble Park 113.1, Maryborough 107.5, Wodonga 103.1, Benalla 95, Dunlop 93.1, Malvern 50. (This club submitted only half the required number of prints, thereby penalising their average.) *Colour*: Preston 222.7, North Tasmania 222.1, Benalla 208.9, Ringwood 207.5, Camberwell 207.3, Melbourne 203.8, Dandenong 198.6, Adult Education 196, Hamilton 195.5, Ballarat 195.3, Mentone 194.5, Noble Park 194.4, Geelong 194.1, Photographic Soc. 194, Maryborough 192.1, Shepparton 192.1, Malvern 191.8, Melb. Leica 190.5, South. Suburbs 188.7, Wodonga 177.6, Dunlop 175.9, Chelsea 161, Moggs Creek Clickers 149. Z.L.

BALLARAT CAMERA CLUB

Due to an error in our club report of May and June competitions incorrect results were printed in the August issue, which should read: *Unusual Angles*: 1, 2 and 3, F. Duncan. Results of the Colour Slide Competition for May were: *Landscape*: 1, J. Axford; 2, Bon Strange; 3, D. Gilhooley.

Driving through falling snow to attend the general meeting on Aug. 22 added zest to the occasion for most members. The new President, H. Adair, opened the meeting and welcomed three new members. He then referred to the passing of the late Mr. W. Sebo, who would be greatly missed. Bill was noted for his excellent photographic work and quiet friendly manner, and had been a successful exhibitor for many years. The club has decided to name the award for the best print of the year (other than portrait or landscape) the *W. Sebo Trophy* in his memory, this with the permission of H. McConnell. Members stood in silence as a tribute to Bill's memory.

Lloyd Evans, the immediate past president, made the presentation of trophies won during his term of office. It was decided that a letter to be sent to member K. C. Webb, congratulating him on being Mayor-elect of Ballarat and wishing him success in his coming term.

The open print competition attracted seventeen entries, and as one member of the Art Committee was competing and another was absent, Bon Strange and L. Evans were invited to join H. Adair as judges. First placing went to I. Moscript.

The syllabus item was a portfolio of pictures from the V.A.P.S. with tape-recorded commentary. Club entries have been forwarded to the V.A.P.S. Inter-club Competitions and a portfolio of prints and slides by club members forwarded to the Devonport (Tas.) Club.

At the Slide Group's meeting on Aug. 8, the open competition resulted in two slides, diverse in subject matter, being placed Equal First, the workers being Bon Strange and J. Axford. B.S.

HAMILTON (VIC.) CAMERA CLUB

At the last meeting members were fortunate in viewing, by courtesy of the V.A.P.S., the portfolio of child studies by Ann-Marie Gripman, A.R.P.S. Each print was a little gem on its own, and forced home to members the importance of simple lighting in this type of high key portraiture. After this excellent start to our evening, we viewed the fifty colour slide duplicates from the 4th A.P.-R. Kodachrome Contest. These slides comprised Part 3 and were viewed by courtesy of Kodak Ltd. They were a delightful set and the colour harmony left nothing to be desired.

Recently the club viewed a portfolio of prints from the V.A.P.S. 1955 Inter-Club Competition. A tape commentary by Melbourne experts was played; they discussed composition, mood, and technical details in a manner most helpful even to a beginner.

Members have now sent their entries to V.A.P.S. for the 1956 Inter-Club Contest. The newly formed Ararat Camera Club has extended an invitation to our members to visit them, and members are looking forward to this social and photographic outing. K.M.W.

CAMBERWELL CAMERA CLUB

The members held a meeting in the Town Hall on Aug. 27, with Mr. J. Kinnear in the chair. The feature for the meeting was a "One Man Show" by Mr. Hartmann, who showed several of his excellent photographs and described how he made them. Mr. Hartmann is a well known photographer and many of his fine photographs have been placed in competitions.

Club competition winners were: *B Grade*: 1, J. Kinnear. *Colour—A Grade*: 1 and 2, A. Fowler. *B Grade*: 1, J. McLachlan; 2, J. Graedner.

At the next meeting Mr. W. F. Stringer will talk on *Table Top and Still Life Photography*. D.D.A.

BRISBANE CAMERA GROUP

It was with regret and a sense of irreplaceable loss that the Group bade farewell to Mr. Ralph Gregory, A.R.P.S., at the Colour Night on Sept. 5. Mr. Gregory, who is leaving this month for an extended tour of India and Europe (see *A.P.-R.* "Last Page", August, 1956) has been a tower of strength in the Brisbane Camera Group for many years as one of the principle judges of our competitions, and his masterly criticism of black-and-white and colour entries has been a constant source of encouragement and inspiration to all.

The Colour Night on Aug. 1 was one of the most successful held by the club; it was attended by some 200 members and visitors. Entries were judged by Mr. Gregory, who afterwards gave a most interesting and instructive lecture on *Indian Art*, on which subject he is a recognised authority.

Monochrome Night on Aug. 22 was also well attended, entries being judged and commented upon by Mr. Garth Grant-Thomson, A.R.P.S. An interesting colour film *Medical Aspects of Venomous Snakes*, loaned by Mr. C. Harveyson, was screened by Mr. Mallon of Kodak Pty. Ltd. The lecturer on Sept. 5 was popular "Izzy" Barnbaum, who gave us the technical and the practical "low-down" on *Exposure Meters* in relation to monochrome and colour work.

Competition winners were: *August* 1—*Colour*: *A Grade, Set*: 1, G. Varcardos; 2, Jess Bennett; 3 (Equal), Doris Buchanan and G. Varcardos. *Open*: 1, F. Wallis; 2, G. Varcardos; 3 (Equal), P. Meyers and W. Smit (2). *B Grade, Set*: 1, L. Baker; 2, K. V. Marshall; 3, F. Wilson. *Open*: 1, L. Baker; 2, Phil Jarrott; 3 (Equal), P. Jarrott and E. Bode. *Slide of the Month—A Grade*: G. Varcardos. *B Grade*: L. Baker. *September* 5—*Colour*: *A Grade, Set*: 1, G. Varcardos; 2, W. Smit; 3 (Equal), G. Varcardos and W. Smit. *Open*: 2, P. Meyers; 3 (Equal), G. Varcardos (2). *B Grade, Set*: 2, L. Baker; 3, D. Meehan. *Open*: 1, L. Baker; 2 (Equal), C. Harveyson (2); 3, A. Barker. *August* 2—*Prints*: *A Grade, Set*: 1 (Equal), F. Masters and L. G. Hall; 2 (Equal), Jess Bennett and F. Wallis; 3, Jess Bennett. *Open*: 1, Jess Bennett; 2, L. G. Hall; 3, Jess Bennett. *B Grade, Set*: 1 and 3, N. Lochiel; 2, C. Harveyson. *Open*: 1, N. Lochiel; 2, J. A. J. Wilson. *Print of the Month—A Grade*: Jess Bennett. *B Grade*: N. Lochiel. L.G.H.

ADDITION—PHOTOGRAPHIC SOCIETIES

Balmain-Rozelle Amateur Camera and Movie Club
Hon. Sec.: **T. Le Mesurier, c/o Carmody's Pharmacy, Balmain.**

BRISBANE SALON CIRCLE

Great success attended our First Exhibition of Pictorial Photography which was shown in the *Courier Mail* vestibule. This consisted of forty-nine prints on loan from the Melbourne Camera Club and contained several recent exhibits from their last International Exhibition. Many thanks Melbourne. The Circle meets twice a month, the first Monday exclusively for business and the third Monday is devoted to a practical night of either darkroom technique or studio work.

D. McDermant has just returned from holidays at the coast with hopes of a few good pictures in the bag. The weather was fine and subject matter varied. However, the lack of clouds kept open landscapes and seascapes to a minimum. Before his holidays, members went with J. E. Vautier to the P.M.G. Club, taking the Melbourne Portfolio along. The prints caused much discussion and were greatly appreciated.

W. Prior reports experimenting with unsharp negatives to bring out more texture and lighten shadow areas. His report is favourable and results justify the trouble involved. A. Sealy is rapidly becoming a local authority on lantern slide making. Recently his attentions have been centred around colour processing and he reports good results from the use of an old 7½-inch Ross lens.

T. Scruse has presented a very fine print for our Permanent Collection. His is the honour of the first print. Recently he was called to judge the P.M.G. Club's print contest, and he reports an enthusiastic and interesting evening. K. O'Halloran will be back in our circle again soon; for the last three weeks he has been away "honeymooning". Our heartiest congratulations!

K. Anderson, another very promising pictorial worker, has been absent owing to his work necessitating his presence at Wacol Army Camp. At the last meeting he attended he left a pile of books that were greatly appreciated. J. E. Vautier reports trading his reflex for a 2¼" x 3¼" folding camera with 105mm. Tessar. Results he says can easily be seen in the 12" x 15" enlargements. His method of combating dust is to dry the negatives in the reel in a steam pressure cooker after warming it and exhausting the air. He is teaching photography at one of our community centres to an enthusiastic class. J.E.V.

■

Review of Contest Entries

Continued from page 634

background, rather than half-obscured in the shadows. "Here to Eternity" is too dark; in the absence of any principal highlight, nothing is indicated as a centre of interest.

S.S.T., Braidwood.—Your prizewinner is attractively lighted and the choice of an orange filter has caused the tower to stand out well in relief against the sky; the angle is certainly an unusual one and the placing of the interest in the picture space has been carefully carried out. The church interior gained HC for successful indoor available-light technique; there is nothing in the viewpoint chosen to show that much imagination was used in its selection.

G.R.W., Port Moresby.—"Head Dress" gained HC in recognition of general technique, but actually the subject is merely a variation of several of a like nature we have seen previously. There should be many new themes in your area.

J.H.W., Darling Point.—Two prize awards and two HC's this month will help to maintain that good average. "Architectural Design" is rather more than just a pattern; the subject contains a wealth of tones that lend themselves readily to reproduction by the photographic process. "Ghost Ship" is another very interesting contribution to the theme of unusual angles—one of the most imaginative ideas in the contest. "Back Lane" lacks the unity of purpose so obvious in the two prizewinners, but the subject has been well taken. In the open section, "Vaucluse Park" just fails to fulfill pictorial requirements; the sheep are too high up in the picture and we would prefer to see less overcrowding of the upper part of the scene. Technical quality is fine in all four entries.

K.M.W., Hamilton.—Your prizewinner in the set subject shows the building at such a slant that it might be considered not only an unusual angle but a crazy one; nevertheless, the effect is most intriguing, and your treatment of the lighting has made the utmost of a carefully conceived idea. HC for your "Scrub-cat Barker", which is an excellent technical achievement.

N.W.W., East Lismore.—"Hospital Verandahs" is a type of subject and treatment that have been used to good effect quite often. Unfortunately the idea has ceased to be novel and is not exactly what is needed under the heading of 'unusual angles'. Your print was therefore placed in the open section, where it gained HC for its excellent technical quality.

The 'Last Page'

BOOKS DEPARTMENT

Dictionary of Photography, published by Iliffe & Sons Ltd., London for *Amateur Photographer*. Eighteenth Edition, edited by A. L. M. Sowerby B.A.,M.Sc., F.R.P.S. 7½" x 5". 719 pages, cloth. Stocks arriving shortly.

The *Dictionary of Photography* has been established as a standard reference book for the practising photographer, amateur and professional alike, for over sixty years, a fact in itself which gives this work a singular advantage, inasmuch that the *Dictionary* has access to a first-hand reference in its own volumes to all the important processes of photography since the days of the Daguerrotype. The current considerably enlarged edition consequently comprises not only a comprehensive reference to contemporary trends, but a complete historical record of the evolution of all the photographic techniques. The alphabetical arrangement of the various entries, combined with an effective system of cross referencing, greatly facilitates the use of the *Dictionary* as a work of reference; but the subject matter has been presented in such an interesting manner that the work can be employed as a general readed on the subject of photography; and any student who assimilates the contents of this single book will be fully justified in claiming that he is well acquainted with the facts and formulae of every photographic process, new and old.

Miniature and Precision Cameras by J. Lipinski, B.Sc., D.I.C. Published for *Amateur Photographer* by Iliffe & Sons Limited, London. 8¾" x 5½", 300 pages, 344 illustrations. Cloth. Stocks arriving shortly.

This is a book for the mechanically minded, a text book of technical specifications, a complete guide for the camera enthusiast who is keen to understand the intimate details of camera mechanisms. It is a book, too, for the studious theorist. Those who derive pleasure in the contemplation of tabulated data, algebraic equations and graphs will find in this books ample material for use in designing, testing and servicing photographic equipment. Many well known cameras are described in detail; there are chapters devoted to the optics of camera lenses and to the practical understanding of complex camera mechanisms. The engineering side of camera design and construction is adequately dealt with, and a section on flash photography includes a lucid explanation of the theory and practice of electronics as applied to the camera.

Miniature and Precision Cameras offers in concise form, the knowledge that enquiring advanced amateur photographers have hitherto been obliged to glean piecemeal from the operating manuals issued with individual miniature cameras.

* * *

It was most satisfactory to read the following in a 'stop press' item in the *I.B.P. Record* for July 1956.

COPYRIGHT

The Government has accepted an amendment which will restore the full period of 50 years protection instead of the reduction to 25 years which had been proposed.

(*See also the A.P.-R. for May, last, p.* 313)

The *A.P.-R.* contributed a loan portfolio of floral and landscape studies as an added attraction to the Scone (N.S.W.) Floral Festival. An historical occasion for the people of the Upper Hunter Valley, this first Floral Festival was held during the ten-day period September 22 to October 1. It is intended that the celebrations will become a yearly event.

* * *

A recent visitor to the United States, David Sheffield (right), of Warragul, Victoria, Australia, is pictured with Norbert Fireside, a member of the Kodak Exhibit Staff, examining a 35mm. film at the Kodak Exhibit and Photographic Information Centre in Grand Central Terminal, New York City. Mr. Sheffield, a druggist, was on a vacation trip and visited San Francisco, Niagara Falls, and Montreal, Canada, as well as New York. He said that photography is one of his hobbies and he visited the Kodak exhibit to inquire about Kodachrome and colour films. Mr. Sheffield resides at 35 Kent Street, Warragul. (*Editorial Service Bureau, Eastman Kodak Company, Rochester* 4, *New York.*)

* * *

A pleasant September meeting was that with K. M. Paynter whom we had not seen for more than six years. After some years in the professional field overseas he has returned to this country and is settled in Melbourne where he is working with a photographic trade house.

* * *

ANNUAL INTER-CLUB COMPETITION

N.S.W. Photographic Council

All Clubs are reminded that the 1957 Inter-Club Competition will be held in the Education Department Galleries on 26th November to 30th November, 1956, inclusive. Circulars containing details and conditions have been sent out to Member Clubs of the Council. The Judges for Black-and-White will be Messrs. Keast Burke, A.R.P.S., A.P.S.A., Barry Townsend, and Ken Hastings, and for colour Mr. Quinten F. Davis.

Special prizes will be awarded to the Clubs gaining highest aggregate points in Black-and-White, also for the Club gaining the highest aggregate points in Colour. The highest individual aggregates will receive special prizes in Black-and-White and also in Colour.

M.L.

KODACHROME KODASLIDE TRANSPARENCIES

★ *Australian Scenic Interest*
★ *Historical and Topical Events*
★ *Miscellaneous Overseas Views*

Kodachrome Kodaslide Transparencies are full colour 35mm. natural colour slides mounted in 2" × 2" cardboard mounts. Available as shown on the following list.

"SYDNEY"

No.	
1	Circular Quay and Sydney from Harbour Bridge Pylon
2	Sydney Harbour Bridge
3	George Street showing Town Hall
4	York Street and A.W.A. Tower
5	Hyde Park, Archibald Memorial Fountain and Anzac Memorial
6	St. Mary's Basilica
7	Bondi Beach
8	Surfers Shooting the Breakers—Bondi Beach
9	Surf Board Riding—Manly Beach
10	Floral Clock—Taronga Park Zoo
11	The Spit Bridge showing Showboat and Sydney Heads
12	Central Railway Station
518	St. James' Church
519	Martin Place
520	Government House
521	Sydney University
522	National Art Gallery
523	Old Mint Building, Macquarie Street
524	Commercial Buildings, City of Sydney
525	Macquarie Street and Public Library
526	Macquarie Street, looking South
527	Sydney Harbour Bridge and Circular Quay

"ADELAIDE"

37	Adelaide from Colonel Light's Statue, Montefiore Hill
38	St. Peter's Cathedral
39	University Bridge and Torrens Banks
40	War Memorial, North Terrace
41	North Terrace West from top of Shell Building
42	Government House and Gardens from top of Shell Building
43	King William Street looking South from Grenfell Street Corner
44	Parliament House
45	Railway Station from North Side of River Torrens through trees near Memorial Courts
46	City Bridge, King William Street
47	The Botanical Gardens
48	View of Adelaide

"MELBOURNE"

13	Collins Street—Melbourne's Famed Thoroughfare
14	Parliament House
15	The Public Library and National Gallery
16	Flinders Street Railway Station
17	The Shrine of Remembrance
18	River Yarra and Government House
19	City Skyline across River Yarra
20	Government House
21	Bourke Street showing Post Office
22	Pioneer Women's Garden in Alexandra Gardens
23	Captain Cook's Cottage—Fitzroy Gardens
24	Collins Street looking West
528	Shrine of Remembrance and Centenary Memorial Fountain
529	St. Kilda Road and City Skyline
530	Exhibition Building
531	Carpentaria Square Fountain, Spring Street
532	St. Kilda Road
533	St. Kilda Beach
534	St. Paul's Cathedral, across River Yarra
535	Autumn tints, Healesville, Victoria

"BRISBANE"

25	View of Brisbane City
26	City Hall from Albert Street
27	King George Square
28	Brisbane River—Victoria and Grey Street Bridges
29	Stanley Bridge from Botanical Gardens
30	St. Stephen's Cathedral
31	University, St. Lucia
32	Eagle Farm Aerodrome
33	The Oasis—Sunnybank
34	Petrie Bight and Customs House
35	Anzac Square and War Memorial
36	General Hospital
536	Looking across City to South Brisbane
537	Methodist Church Dental College
538	Poinciana Tree—Brisbane River

"PERTH"

49 Perth from King's Park, showing Swan River
50 King's Park—Tea Kiosk overlooking Swan River
51 St. George's Terrace—Perth's Business Centre
52 St. George's Terrace from Treasury Corner
53 Hay Street—Perth's Main Shopping Centre
54 Perth Town Hall featuring Historic Clock Tower
55 Well known London Court—St. George's Terrace
56 Inner View of London Court
57 Unique Chiming Clock—London Court, Perth
58 Famous Perth University—Winthrop Hall and Tower
59 Perth University—The Garden and Ornamental Pond
60 Perth's Modern Post Office and Commonwealth Bank

"PICTURESQUE TASMANIA"

61 Constitution Dock, Mt. Wellington in the background
62 Hobart Bridge, Flowing Road across the Derwent River
63 Convict-built Buildings in Picturesque Hobart
64 Government House. A bit of Old England
65 Hobart looking across the Derwent from Bellerive
66 Franklin Square. One of Hobart's colourful parks
67 Launceston from Trevallyn. King's Bridge in foreground
68 The Cataract Gorge from King's Bridge
69 Launceston General Post Office and Tourist Bureau
70 The First Basin, the Swimming Pool and Gorge Bridge
71 The Hart Conservatory
72 Entally House
343 River Derwent, New Norfolk
344 Autumn, New Norfolk
345 St. Mark's Church, Campbelltown
346 Table Cape, Wynyard
347 Lake St. Clair, Cynthia Bay
348 Nymph's Bath Chamber, Mole Creek Caves
349 The unconsecrated church, Port Arthur
350 Richmond Bridge, Coal River. The oldest stone bridge in Australia, 1824
542 Powder Mill, Port Arthur, Tasmania
543 Mt. Wellington from Bellerive
544 The Hazards, Coles Bay, Tasmania
545 Mt. Wellington from Hobart Docks

"CANBERRA—AUSTRALIA'S CAPITAL CITY"

182 Parliament House and King George V Monument
183 Canberra Civic Shopping Centre
184 Historic St. John's Church
185 Hotel Canberra
186 American Embassy
187 War Memorial and Pool of Remembrance
188 Commonwealth Observatory, Mt. Stromlo
189 Colourful Street Scene, Canberra
539 Prime Minister's Lodge
540 Parliament House
541 St. Andrew's Presbyterian Church

"BALLARAT GEELONG"

Ballarat

449 Panoramic View of Ballarat from Brown Hill
450 Sturt Street Gardens
451 Eureka Stockade
452 Begonia House, Ballarat Gardens

Geelong

453 Eastern Beach Gardens and Waterfront
454 Eastern Beach
455 Moorabool Street
456 Art Gallery, Johnston Park

"BLUE MOUNTAINS—JENOLAN CAVES"

73 Echo Point, Katoomba
74 Mt. Solitary and Jamieson Valley
75 The Three Sisters from Echo Point
76 Katoomba Falls
77 The Orphan Rock and Ruined Castle
78 The Bridal Veil Falls, Leura
79 The Caves Express on Mt. Boyce, near Mt. Victoria
80 The Grand Arch, Carlotta Arch, Blue Lake and Pinnacle Rock, Jenolan Caves
81 The Caves House, Jenolan
82 The River Styx
83 The Minaret, River Cave
84 The Grand Shawl, River Cave

"POPULAR SYDNEY BEACHES"

174 Bondi Beach
175 Balmoral Beach
176 Manly Pool
177 Manly Beach
178 Newport Beach
179 Whale Beach
180 Palm Beach
181 Palm Beach and Barrenjoey, Broken Bay

"AUSTRALIAN SURF LIFE-SAVING CARNIVAL"

270 National Surf Carnival—The March Past
271 Bronzed Australians representing Surf Clubs from all States of Australia
272 Alarm Reel Race. Straining sinews as teams assist beltman in their race to the buoy.
273 Line Drill. Competitions assist in maintaining life-saving standards
274 Rescue and Resuscitation. Modern technique has saved more than 70,000 lives on Australia's Beaches
275 Surf Ski Race—The Start. Australian invention has proved itself in surf rescue work
276 Surf Boats. World's most thrilling surf sport is a training for serious life-saving
277 The Surf Carnival Arena—half a mile of golden beach

"SOUTHERN QUEENSLAND BEACHES"

222 Tweed Heads—Queensland/New South Wales Border Fence
223 Burleigh Heads and the Beach from Miami
224 Burleigh Heads. A view of the township and beach from the Koala National Park
225 Surfers Paradise. A typical southern Queensland beach scene
226 Kirra Beach, Coolangatta. Holiday mecca of the south
227 Pandanus palms fringe southern Queensland's Golden Coast
228 Currumbin Beach and the famous Elephant Rocks
229 Queensland's Gold Coast stretches south to the N.S.W. border

"VICTORIAN BEACHES"

430 Frankston Beach
431 Mornington
432 London Bridge, Portsea
433 Stone Jetty and Beach, Sorrento
434 Point Lonsdale
435 Lorne
436 Great Ocean Road
437 Point Road, Knight—Anglesea

"THE GREAT BARRIER REEF"

230 Whitsunday Passage—one of the many groups of islets within the Barrier Reef
231 The beach at Brampton Island
232 Brampton Island—View from the beach
233 Lindeman Island—the settlement nestles beneath the palms
234 Seaforth Island
235 South Molle Island—rounding Spion Kop, settlement in distance
236 Holiday settlement on the crescent beach of South Molle Island
237 The Tropic Outlook—the beach at South Molle Island
246 The Launch arriving at Magnetic Island, Townsville in the distance
247 Magnetic Island. The Jetty at Picnic Bay
248 The Hotel Magnetic faces the Coral Strand of Picnic Bay
249 Arcadia (Magnetic Island) tourist mecca beneath swaying coconut palms
250 Cabins set beneath tropic foliage at Arcadia
251 Reefing at low tide on Jeffrey's Bay, Magnetic Island
252 Alma Bay. The settlement fringes this popular swimming resort
253 The rugged coastline and turquoise sea at Magnetic Island
262 Green Island—a tropical coral atoll 18 miles from Cairns
263 Green Island—a palm fringed view of the jetty and coral strand
264 On the Coral Reef at low tide
265 A group of coral formations on the reef at Green Island
266 Soft coral surrounds the glorious mantle of the Giant Clam
267 The stone fish—ugly terror of the Barrier Reef waters
268 Brilliant tropic fish flash among the corals of Green Island
269 Sunset at Green Island
546 Left: Butterfly Fish (Chaetodon), right: Surgeon Fish (Zebrasoma)—Green Island
547 Demoiselle (Pomacentrus)—Green Island
548 Angler Fish (Pteraphrynoides)—Green Island
549 Butterfly Cod (Brachirus Zebra)—Green Island

"TOWNSVILLE, GATEWAY TO TROPIC AUSTRALIA"

238 Townsville on Cleveland Bay—View from Castle Hill
239 Townsville from the sea—Castle Hill rises 933ft. behind the town
240 Shipping at Townsville jetty from Pilot Hill, Magnetic Island in the distance
241 North Queensland Railway's Principal Station at Townsville
242 Luggers moored alongside wharves on Townsville River Front
243 The Queen's Hotel with its 300ft. frontage facing the Strand
244 Townsville's Tropic Hospital—Most modern in Queensland
245 Flinders Street, Townsville, a typical tropical thoroughfare

"CAIRNS"

254 A street scene in tropical Cairns—The Traveller's Palm
255 Cairns. A view of the waterfront from Trinity Bay
256 Freshwater Valley—A view toward Cairns from Red Bluff
257 Abbot Street, Cairns, a busy thoroughfare in a tropic city
258 Barron Falls. The river crashes 800ft. to the gorge below
259 A modern rail motor entering Kuranda Station
260 Barron Falls. The lower Falls and Cathedral Rock
261 The famous Stoney Creek Falls on the rail ascent to Barron Gorge

"CENTRAL AUSTRALIA"

286 Ayers Rock—view from three miles distant
287 Ayers Rock—watercourses on S.W. side
288 Ayers Rock—Mala's Cave of Aboriginal legend
289 Ayers Rock—view from summit, showing waterholes
290 Ayers Rock—kangaroo tail rock slab on north side, caused by wind erosion
291 Mt. Olga—1500ft. above plain. View of domes from north
292 Mt. Olga—west domes from three miles distant
293 Mt. Connor—800ft. above plain. World's largest residual mountain
294 Alice Springs township from Anzac Hill
295 Emily Gap—Alice Springs
296 Aboriginal wall paintings at Emily Gap
297 Finke River at Glen Helen Gorge
298 Vertical rock formation, Glen Helen Gorge
299 The road down the Finke River bed in the "dry"
300 The salt crust on a clay pan near Alice Springs
301 River Red Gums—Finke River
302 View of Macdonnell Ranges from main road
303 Standley Chasm, a cleft in the mountain, 16ft. wide and several hundred feet deep
304 Callitris (Native Pine) and Ghost Gum in Palm Valley
305 Beautiful Mt. Hermannsburg
306 The Sphinx Rock—Amphitheatre, Palm Valley
307 Aboriginal Family, Palm Valley
308 Waterhole scene in Palm Valley
309 Finke River Bed at Palm Valley
310 Typical ant hill of Central Australia
311 Central Mt. Stuart—Turkeys Nest Bore Dam
312 Barrow Creek—flat tops (residual mountains)
313 The Devil's Marbles. These cover an area of several square miles
314 Devil's Marbles—another formation
315 The Flying Doctor Plane
316 Mt. Isa Mine
317 Georgina River Bed in the "dry"

"AUSTRALIAN FLORA AND FAUNA"

134 Flannel Flower (Actinotus helianthi)
135 Waratah (Telopea speciosissima)
136 Christmas Bush (Ceratopetalum gummiferum)
137 Wattle (acacia decurrens)
138 False Sarsparilla (Hardenbergia violacea)
139 Christmas Bell (Blandfordia nobilis)
140 The Koala or Native Bear (Phascolarctos Cinereus)
141 Great Grey or Forester Kangaroo (Macropus Major)
142 Spiny Anteater or Native Porcupine (Tachyglossus Aculeatus)
143 Duckbill Platypus (Ornithorhynchus Anatinus)
144 Emu (Dromaius Novae Hollandiae)
145 Kookaburra or Laughing Jackass (Dacelo Gigas)
422 Kangaroo Paw (Anigozanthos bicolor Endl.) and Blackboy (Xanthorrhoea) in background
423 Christmas Tree (Nuytsia floribunda (Labill) R. Br.)
424 Swan River Myrtle (Hypocalymma robustum Endl.)
425 Drosera in foreground and Coral Vine (Kennedya coccinea Vent.) in background
426 Hakea undulata R. Br.
427 Dryandra nivea R. Br.
428 Wattle (Acacia pulchella R. Br.)
429 Flowers (Grevillea bipinnatifida R. Br.)
438 Koala Bear
439 Koala Bear
440 Koala Bear

"AUSTRALIAN ABORIGINES"

359 The Walbri Tribe—a group of "song men"
360 A Guardian of Snake Rock—sacred tribal meeting place
361 An Aboriginal girl picking bush flowers and seeds
362 Aboriginal girl sifting winnock seeds in her pitchi dish
363 Natives hunting
364 Native dancers smearing themselves with blood, prior to initiation ceremony for manhood status
365 Native hunters at Snake Rock
366 The Head Guardian of Snake Rock and Aboriginal painting of mythical Snake

"SCENES OF HOLLAND"

335 Amsterdam. Open-air restaurant, Hotel Lido. Looking across to the Leide Bosje (Gardens)
336 Amsterdam. Reflections in the Singel Grachs (canal)
337 Alkmaar. Cheese porters at the cheese market.
338 Leiden. Left bank, fruit and vegetable market. Right bank, flower market. Covered bridge, butter market
339 Leiden. City coat of arms made of tulip petals. Markets in distance
340 Leiden. An old Dutch mill
341 Keukenhof Gardens. Near Lisse, in the heart of the tulip-growing area
342 Keukenhof Gardens attract thousands of visitors from March to May each year

"SCENES OF ITALY"

457 Amalfi—Along the beautiful Corniche Road
458 Pompeii—Buried by volcanic lava A.D. 79. Corner of City Square
459 Pompeii—Main Street, showing raised boulders to control speed of chariots
460 Rome—The Colosseum, completed A.D. 80
461 Rome—The Forum from Palatine Hill
462 Rome—The Monument to Victor Emanuel II
463 Rome—The Temple of Vesta Church of S. Maria in Cosmedin, 6th Century
464 Tivoli—Fountains of the Villa D'Este, built in 1549
465 Assisi—Church of St. Francis
466 Florence—Uffizi Art Gallery
467 Florence—Church of Santa Maria Novella, begun 1278
468 Florence—Ponte Vecchio
469 Pisa—The Leaning Tower
470 Venice—Clock Tower. Renaissance style, 1496
471 Venice—Palazzo Ducale and Columns of St. Mark and St. Theodore (12th Century)
472 Venice—Scene on Grand Canal

"ROME"

214 The Fountain Delle Terme by Rutelli. Noted for its powerful jet
215 The Piazza Novona
216 The Roman Forum—with Palatine Hill in background
217 The Scala Di Spagna (Spanish Steps) leading to the Church of St. Trinita de Monti
218 The Castel Sant'Angelo erected in A.D. 136 by Hadrian, as a tomb for himself and succeeding Caesars of his family. Shows River Tiber in foreground and part of Bridge of Sant Angelo
219 View of the Via Della Conciliazione leading to St. Peter's
220 View from entrance to St. Peter's
221 The Roman Forum—showing Colosseum in background
327 The Piazza Colonnade—carriage entrance. Erected by Bernini in 1667
328 The Pantheon, erected in 27 B.C. by Marcus Agrippa to commemorate his victory at Actium over Anthony and Cleopatra
329 The Fontana Di Trevi. Erected by order of Pope Clement XII in 1735. The largest and most celebrated public fountain in Rome.
330 The Arch of Titus, A.D. 81. Erected to commemorate the victories of Titus and Vespasian over Jerusalem at the conquest in A.D. 70. The Arch is entirely faced with Pentelic marble
331 Rome—panoramic view from the Janiculum
332 The Forum Italico, showing some of the modern sculpture work
333 Vatican Swiss Guard
334 The Colosseum

"VENICE"

319 The Danieli—former Palace
320 The Rialto Bridge
321 St. Mark's Church
322 Entrance Mosaic, St. Mark's Church
323 The Bridge of Sighs
324 Cathedral Santa Maria Della Salute
325 Canal Scene
326 The Campanile and Doge's Palace

"PARIS"

158 Notre Dame
159 Rue Royale and Church de La Madeleine
160 La Place Du Carrousel
161 Place Montmartre and Sacre Coeur
162 Eiffel Tower and Gardens
163 Arc de Triomphe
164 Le Grand Opera
165 Place de la Concorde. Fountains
166 The Left Bank
167 View from Tower of Notre Dame
168 Luxembourg Gardens
169 Palais de Chaillot
170 Church de La Madeleine—Near View
171 Les Invalides
172 Sacre Coeur—Near View
173 Eiffel Tower—Near View
473 The Gardens, Palace of Versailles
474 Pleasure Boats on the Seine
475 A view in Montmartre
476 Cathedral of Notre Dame from South Bank
477 Palais de Chaillot from the Eiffel Tower
478 The Moulin Rouge
479 The Pantheon
480 Artists' Corner at La Mere Catherine

"NEW GUINEA HIGHLANDS"

399 Goroka—Chief Town of the Central Highlands
400 Goroka Valley—Native Compound on the Hillside
401 Goroka Valley—a Native Village
402 Wahgi Valley—Native with Cassowary Head-dress
403 Moroma, Wahgi Valley—Natives wearing valuable Bird of Paradise Head-dresses
404 Wabag—Wigwam from the nearby Mountain country
405 Native Highland Village—a typical setting
406 Bulolo—A Gold Dredge flown into the Highlands

"PORT MORESBY AND PAPUAN NATIVES"

121 Port Moresby Waterfront
122 War Memorial, Port Moresby
123 Native Market Place
124 Canoes are used as House Boats
125 A Native Canoe
126 Papuan in Ceremonial Dress
127 Girls from Hanua Bada
128 Men in Festive Dress
129 Dancers from Rigo
130 Final Touches to a Dancer's Costume
131 Roku—a Papuan Village
132 Canoe Anchorage at Koki

"NEW ZEALAND"

North Island

NZ1 Panorama of Auckland City from Mt. Eden
NZ2 Queen Street, Auckland, main business thoroughfare
NZ3 Railway Station, Auckland, with Rangitoto in the distance
NZ4 Auckland University and Albert Park
NZ5 Wellington, New Zealand's Capital, and Oriental Bay
NZ6 Oriental Bay, Wellington, and the Marine Drive
NZ7 Cable Car and Harbour background from Kelburn, Wellington
NZ8 Wellington Parliament House
NZ9 Rotorua. Whakarewarewa bridge from village to thermal area
NZ10 Rotorua. Pohutu, New Zealand's most famous Geyser
NZ11 Rotorua. Maori meeting-house and guides in colourful native costume
NZ12 Rotorua. Frying Pan Lake, site of world's largest Geyser
NZ13 Wairakei. Devil's Cauldron
NZ14 Wairakei. Boiling Mud Pool
NZ15 Mt. Egmont in Winter, a perfect mountain cone, 8,260 feet
NZ16 Chateau Tongariro, the North Island's alpine playground

South Island

NZ106 Lake Wanaka and Mt. Aspiring (9,975ft.)
NZ107 A Beach on Lake Wanaka
NZ108 Countryside between Queenstown and Coronet Peak
NZ109 The Remarkables and the Kawarau River flowing from Lake Wakatipu
NZ110 Queenstown, looking towards Walters Peak (5,956ft.) and Cecil Peak (6,477ft.)
NZ111 Queenstown, the beach and tourist lake steamer
NZ112 Lake Te Anau, largest in the South Island
NZ113 Milford Sound. Luxurious hotel on fjord, mountains rise sheer to 6,000ft.
NZ114 The Hermitage at Mt. Cook, year-round alpine resort
NZ115 The Hooker River and Swing Bridge near Mt. Cook
NZ116 The Hermitage under winter snow
NZ117 Mt. Cook (12,349ft.) and the Hooker Glacier in Winter
NZ118 The Ball Hut and the 17-mile Tasman Glacier
NZ119 Lake Mapourika, a west coast gem
NZ120 The famous Franz Josef Glacier descends nearly 9 miles from 10,000ft.
NZ121 Looking down the Franz Josef Glacier to lowest level, 700ft.

"MISCELLANEOUS"

133 Her Majesty Queen Elizabeth II
318 Her Majesty Queen Elizabeth II and the Duke of Edinburgh
415 CARTOON TITLE: "Let's Get Started"
416 CARTOON TITLE: "Interval"
417 CARTOON TITLE: "That's All, Folks"
418 Interval
419 The End
420 Interval
421 The End
513 Australian Atlas—The Continents
514 Australian Atlas—New South Wales and Victoria
515 Australian Atlas—South Australia and Northern Territory
516 Australian Atlas—Western Australia
517 Australian Atlas—Queensland
550 TITLE: Shots from Overseas
551 TITLE: Holiday Memories
552 TITLE: An Important Occasion

"LORD HOWE ISLAND AND NORFOLK ISLAND"

407 Lord Howe Island—Mts. Lidgbird and Gower in distance
408 Ned's Beach and view across the Bay, Lord Howe Island
409 Lord Howe Island—The Lagoon and rugged shoreline
410 Holiday-makers' picnic on Beach in view of Mts. Lidgbird and Gower, Lord Howe Island
411 Kingston, Norfolk Island—Government House in distance. Convict buildings still serve the community
412 Kingston, Norfolk Island—Unloading Passengers and Cargo from Landing Barge
413 Bloody Bridge, Norfolk Island—Scene of Tragic History
414 Philip and Nepean Islands, off Norfolk Island

"ROYAL TOUR 1954: H.M. QUEEN ELIZABETH II VISITS AUSTRALIA"

146 Royal Yacht "Gothic" at sea approaching Australian shores
147 Sydney Harbour Welcome to the Royal Yacht "Gothic"
148 Her Majesty Steps Ashore from the Royal Barge, Farm Cove, Sydney
149 The Royal Progress through Sydney Streets
150 The Queen Reviews the Guard of Honour—Government House, Sydney
151 Her Majesty Arrives at the State Banquet, Sydney
152 The Queen attends Divine Service, St. Andrew's Cathedral, Sydney
153 Fireworks Display on Sydney Harbour celebrating Her Majesty's Visit
154 Her Majesty in Canberra—Review of Commonwealth Services in Front of Parliament House
155 The Queen arriving at the Australian War Memorial, Canberra
156 Her Majesty and the Duke of Edinburgh at the United States War Memorial, Canberra
157 Magnificent Illuminations of Houses of Parliament, Canberra, in honour of Her Majesty's Visit

"CORONATION OF H.M. QUEEN ELIZABETH II"

85 Colonial Troops at Admiralty Arch
86 Guards in Trafalgar Square
87 Household Cavalry, Northumberland Avenue
88 State Procession, Embankment
89 Colonial Mounted Escort
90 Troops Marching through Piccadilly
91 The State Coach
92 The State Coach passing through Trafalgar Square
93 The Irish Coach
94 The Queen is Crowned—St. Edward's Chair
95 The Queen is Crowned—The Throne
96 The Queen is Crowned—The Homage

"THE ENGLISH SCENE"

190 Oxford—All Souls' College
191 Cambridge—King's College Quadrangle
192 Cambridge—Trinity College
193 Windsor Castle—Henry III Tower
194 Stratford-upon-Avon—Shakespeare's Birthplace
195 Stratford-upon-Avon—Anne Hathaway's Cottage
196 Hampton Court—Wren Facade from Grounds
197 Changing of the Guard—Mounted Life Guard
489 Famous Stonehenge on Salisbury Plain
490 Shakespeare's Memorial Theatre, Stratford-upon Avon
491 H.M.S. "Victory", Nelson's Famous Flagship
492 York—The Roman Wall leading to York Minster
493 Glastonbury Abbey, Home of Christianity in England (A.D. 601)
494 Clovelly from the Harbour Wall
495 Buckland in the Moor. Pretty Devon cottages
496 Land's End

"LONDON"

198 Whitehall
199 National Gallery
200 Trafalgar Square Fountains and St. Martins in the Fields
201 Constitution Arch
202 Tower Bridge
203 Changing Sentries at Buckingham Palace
204 St. Paul's Cathedral (from blitz ruins)
205 Houses of Parliament
206 Admiralty Arch
207 Nelson's Column—Trafalgar Square
208 Big Ben and Parliament Square
209 Trafalgar Square (top View)
210 Sentry at Buckingham Palace
211 Piccadilly Circus (Top View)
212 Tower of London (from Thames)
213 Buckingham Palace and Queen Victoria Memorial
481 Australia House and St. Mary Le Strand Church
482 No. 10 Downing Street
483 All Souls' Church in Langham Place, and B.B.C. House
484 Law Courts, The Strand
485 Thames Embankment, Cleopatra's Needle
486 County Hall, Westminster
487 Panoramic view of Piccadilly and Constitution Arch
488 Old Curiosity Shop

"SCOTLAND"—The Road to the Isles

375 Gretna Green Blacksmith's shop—famous for romantic marriages
376 Blackfaced sheep grazing near Loch Ness
377 The Cullins—Isle of Skye
378 Loch Tummell—Queen's View
379 Highland cattle on the Isle of Skye
380 The Crofter's Cottage, Isle of Skye
381 Pitlochry Dam and Salmon Ladders
383 Loch Katrine in the Trossachs

"SOUTH AMERICA"—Rio de Janeiro, Brazil

391 Rio de Janeiro—Corcovado from Scarvo
392 Rio de Janeiro—Copocabana Beach
393 Rio de Janeiro—View from Corcovado to Sugar Loaf
394 Rio de Janeiro—From the Govea Road
395 San Salvador—Elevator from Citate Em Baika to Citate Em Cima
396 Bahia—San Francesco Church
397 Belem—Potteryware Market
398 Quitandenia—Hotel Petropolis

"SCENES FROM SCANDINAVIA"

Copenhagen, Denmark

441 "The Little Mermaid"
442 The Stock Exchange, Old Copenhagen
443 Nyhavn from New King's Square, Naval War Memorial in foreground
444 Main Shopping Street—Nicolay Tower in background

Stockholm, Sweden

445 Stockholm from the Town Hall Steps
446 Looking towards the "Slussen", fishing nets in foreground

Norway

447 Bergen—Mediaeval Buildings on far side of Quay, markets in foreground
448 Neroy Valley—looking towards Gudvangen on the Sogne Fjord

"SCENES OF EGYPT"

497 Suez—An Arab Felucca on the Canal
498 Cairo—Mosque El Rifay and Panorama of Cairo
499 Cairo—Pottery Shop, Old Markets
500 Cairo—Arab sailing barge on the Nile, and Bulaq Bridge
501 Cairo—Camel carriers going to market
502 Giza—The Pyramid of Cheops
503 Giza—The Sphinx and Great Pyramid
504 Giza—Arab Cemetery and Great Pyramid

"SINGAPORE"

505 High Court and Municipal Buildings from the Padang
506 Raffles Hotel
507 Chinese broom peddler and street scene
508 Modern office buildings, with barges passing under Anderson Bridge
509 Dhows and barges on the Singapore River
510 Statue of Buddha in Hawpah Villa
511 Panoramic view of City and Elizabeth Walk
512 Loading rubber on to a river barge

"SANTA CLAUS IN AUSTRALIA"

278 Wendy's dream of Santa Claus' visit
279 Santa's arrival—Land ho! Australia ahead
280 Santa Claus makes a happy start to a busy day
281 Santa in his toy house selecting gifts for girls and boys—"Now let me see, who's been good?"
282 It's Christmas Eve—Santa's off on a busy night's work in his magic jeep train
283 Santa Claus goes down the chimney in a country town—Shhh! Not a sound
284 Wendy awakes on Christmas morning—"Look at all my lovely toys—Santa remembered me after all!"
285 Santa takes a nap before Christmas dinner, after a job well done

"UNITED STATES OF AMERICA"

367 New York. Skyline from the Hudson River ferry
368 New York. Manhattan Skyline at night
369 New York. Central Park scene in winter time
370 Nevada. Reno City
371 Los Angeles. Oil wells near main road
372 San Francisco. View of the city from the hill looking towards Golden Gate Bridge
373 San Francisco. Shopping centre, showing modern car parking bays
374 San Francisco. China Town and its famous restaurants
383 Washington, D.C.—The Capitol
384 Salt Lake City, Utah—Entrance Hall of State Capitol
385 A Redwood Tree, 3800 years old—Yosemite Grove
386 View of Mirror Lake—Yosemite Valley
387 Yosemite Falls
388 Arizona—Bryce Canyon Fairyland
389 Arizona—The Painted Desert
390 Arizona—Golden Canyon—Colorado River

"EDINBURGH"

351 Edinburgh Castle built 11th century. View from Castle Esplanade. The commencement of the Royal Mile.
352 Princes Street. Acclaimed as the finest street in the world. Showing gardens and Waverley Station
353 St. Giles Cathedral (Gothic), showing crown steeple and eight flying buttresses. History dates back to 9th century
354 The Scott Monument. 200ft. high, erected in 1840 in memory of Sir Walter Scott
355 Floral Clock in Prince's Gardens
356 Holyrood Palace. Erected by James IV in 1503; now used as an occasional residence of the Royal Family. The end of the Royal Mile
357 John Knox's House. A striking survival of street architecture of the 16th Century Reformation Period
358 Forth Bridge. Built 1883/1890. One and a half miles long—height 152ft. above water, 360ft. to top of span

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The 21st Rochester International Salon of Photography, the world's largest photographic salon of its kind, will open in Rochester, N.Y., U.S.A., on March 1, 1957.

Closing date for entries in the Salon is February 10, 1957. Data and entry forms are available after October 1, 1956, from: Thomas F. Murray, 301 Ridgeway Avenue, Rochester 13, N.Y., U.S.A.

Entries may be made in five sections: PICTORIAL PRINTS, monochrome and colour; NATURE PRINTS, monochrome and colour; PICTORIAL COLOUR SLIDES, 2" × 2" only; NATURE COLOUR SLIDES, 2" × 2" only; and STEREO COLOUR SLIDES, 1⅜" × 4", mounted for projection.

Founded in 1929, the Salon is held annually in Rochester. Last season 1,305 contributors from 41 countries submitted 6,545 entries. 1,358 of these were accepted for exhibition.

The Salon will award 18 medals. Fifteen Rochester Medals, in Bronze, will go to the best three photographs in each of the five sections. Slides best illustrating colour harmony will receive two silver PSA Colour Division Medals, and one PSA Stereo Division Medal will go to the stereo slide showing most originality in application of stereo techniques.

In 1956 over 25,000 people viewed the exhibition. The showing included 392 pictorial prints, 164 nature prints, 370 pictorial colour slides, 301 nature colour slides, and 137 stereo slides.

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. . . specially designed to provide readily available information about Kodak Photographic Products, their operation and their uses.

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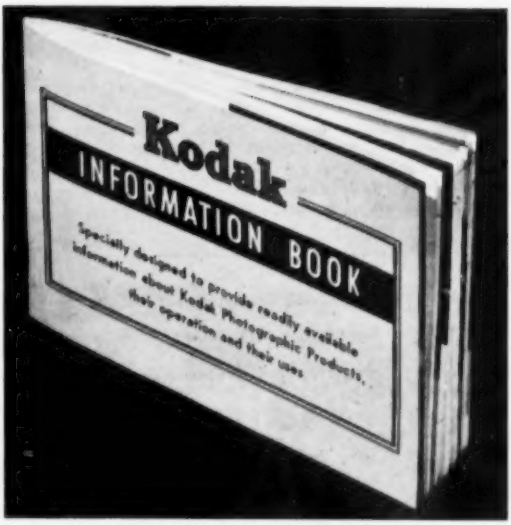

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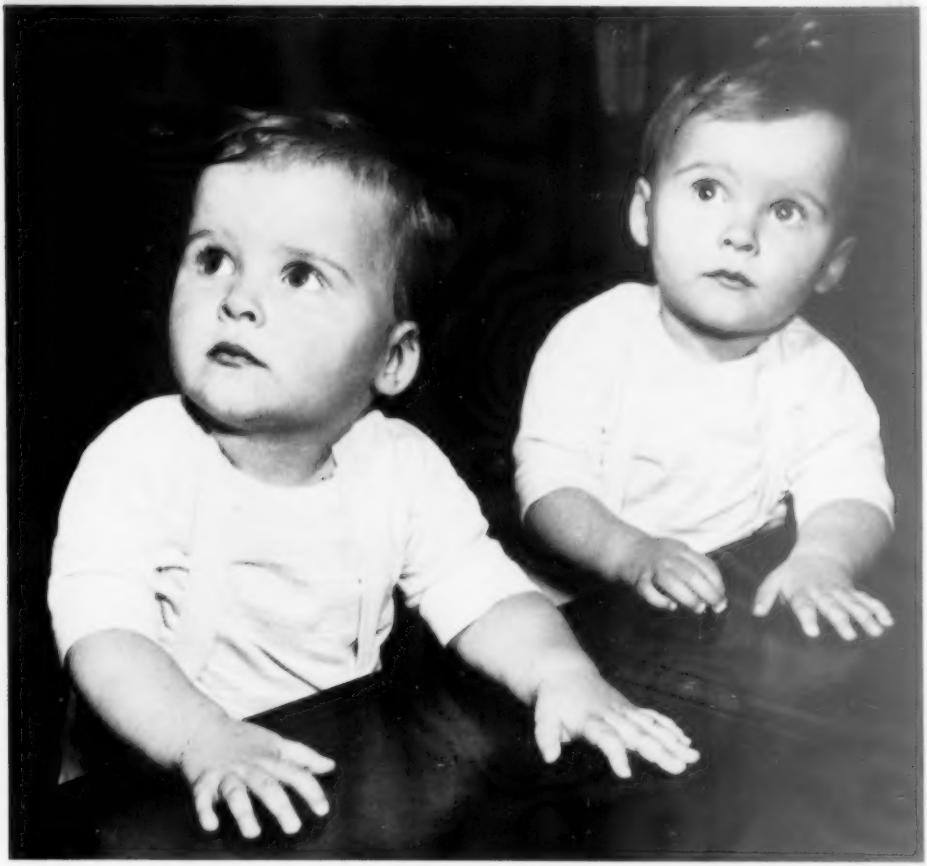

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You'll find Kodak film the world around — in the familiar yellow box.

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